*M 101 cc 563 M 167 462 517 533 167 291 583 577 584 167 782 574 291 302 167 M 291 M 527 782 769 776 M 531 386

/20 cont./ in the villages around Shang-shih-li. Men learn trades and women weave and embroider. Unmarried people often gather together for moon parties out in the open, at which men beat the monkey drums and women sing in accompaniment. It is said that over 600 of Ma San-pao's soldiers remained as husbands who lived in their wives families. Consequently they are also called the Six Hundred Untamed Miao.

(14) Hsi-Ch'i Miao. — Formerly most of these lived in Chi-an-p'ing. The women's skirts do not cover the knees, and they wrap the legs with green cloth. Unmarried men and women have drinking parties in the open to find mates. After a son is born, a cow is given as a bridal gift /to the girl's family/.

(15) P'ing Fa Miao. ---- Originally they were from Kuei-ting hsien in Kweichow, and some of them also lived in P'ing-ch'a-szu in Szechwan. Today, many of this tribe are also found at Pai-liao. They like to kill dogs to make sacrifices to the spirits or to entertain guests. The men wear straw wraps and short skirts; the women wear long skirts and bind their hair into a knot.

/21/ (16) Tung Miao. — They originally came from Lung-li and Ch'ing-p'ing in Kweichow. Today, they are still numerous in the villages of Liu-li. The men wrap their heads with cotton prints and wear light-blue short garments. The women wear green embroidered cotton garments with very tight sleeves. Every mid-autumn festival they make sacrifices to their ancestors and dead clan members, and invite a sorcerer to their homes. They place food and wine on a wooden board, and calling out the spirits' names they dance and sing. (The spirits have such names as Pao-t'ung, Po-ch'a, Po-chi, etc.) What is commonly called "K'ou-ch'e seven maidens and the cursed spirits" in this sub-prefecture are both remains of this custom.

(17) Hua /Flower/ Miao. — In Ya-yu and Ya-pao there are many of this tribe. The clothes they wear are first covered with designs in wax, and then dyed. After the dyeing, the wax is washed out and the designs appear.

/177 cont./ Today, those

291 Miao scattered through Kweichow, Yunnan, Kwangsi, and
184 Indochina still retain for the most part their original style of
[177] dress. In 1934 when the authors were studying the Miao tribe in Sung-lin-shao, at Meng-tzu, Yunnan, they saw that the women for the most part wore old-style clothes, but the men's clothing mainly followed the Chinese style. In the course of
291 conversation with an old man of over 70, they found that he
[123] kept two men's garments, which he regarded as precious and was not willing to show to people. The offer to purchase them as specimens was rejected, no matter what the price. They only got to take two photographs, Illus. 43 and 44, which show an open-front long gown, without a front piece /ch'ien pai/ but with two sleeves. The top front and the back /hou pai/ of
[531] the gown had a great deal of embroidery. To make that gown must have required a lot of work.

291 The Miao women's clothing in western Hunan resembles
531 that of farm women in the interior during the last days of the
[177] Ch'ing dynasty. The length of the upper garment does not pass the knee, it has a wide border and an embroidered lapel, and the sleeves and trousers of even ordinary house garments have embroidered borders (Illus. 42). The workmanship and the color combinations are slightly different from the Chinese. Illustrations 45 and 46 show the everyday clothes of Miao women, with a wide border and embroidered large lapel. About a kung fen beyond the wide border, is further added a narrow border of about two kung fen. In between the two borders they sew on a strip of colored cloth or woolen thread. On the sleeves are also sewed on one, two, or three borders. But for the most part there is no collar.

292 Garments worn when a bride is married or at festivals or
[531] at weddings (Illus. 48-51) are embroidered on the large lapel and on the front and back pieces with plant designs and human figures, involving much labor. The Miao girl in her whole life makes only one such gown, starting making it a few years before her marriage for her wedding dress, and after her
[764] marriage /Illus. 41-52 on pp. 78-87/ /88/ she wears it on

[text continues on p. 122]

2:Ling & Ruey--113 E-5 (1933) 1947 AE5 Miao AE5

/79/

291
531

Illus. 43. Front view of a long gown of a Miao man of Sung-lin-shao, Meng-tzu, Yunnan. (2)

2:Ling & Ruey--114 E-5 (1933) 1947 AE5 Miao AE5

/80/

291

531

Illus. 44. Back view of a long gown of a Miao man of Sung-lin-shao, Meng-tzu, Yunnan. (1)

2:Ling & Ruey--115 E-5 (1933) 1947 AE5 Miao AEt

Illus. 45. Everyday dress of a Miao woman, Tsung-ping-ying, Feng-huang. (1)

Illus. 46. Everyday dress of a Miao woman, Tsung-ping-ying, Feng-huang. (2)

2:Ling & Ruey--117 E-5 (1933) 1947 AE5 Miao AE5

183

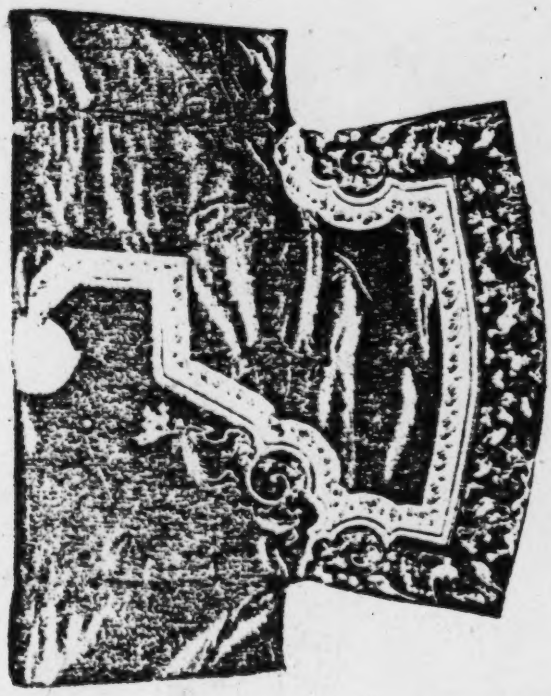
Illus. 48. Gayly dressed Miao women seen at Kao-yen-ho, Yung-sui.
(They had not brought along neck rings, hence they are not wearing any.)

301
292
[531]

2:Ling & Ruey--118 E-5 (1933) 1947 AE5 Miao AE5

/84/

292
531



Illus. 49. A Kan-ch'eng Miao bride's garment (1).

2:Ling & Ruey--119 E-5 (1933) 1947 AE5 Miao AE5

/85/

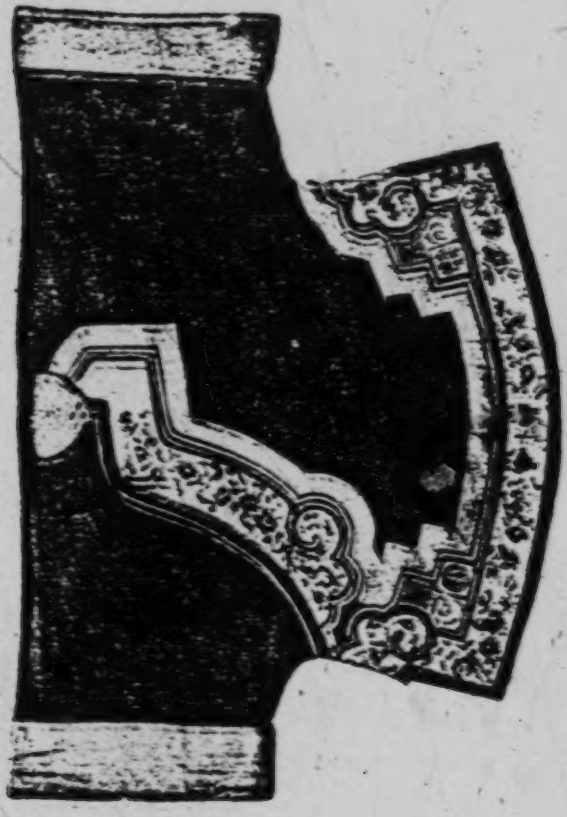
292
531

Illus. 50. A Kan-ch'eng Miao bride's garment (2).

2:Ling & Ruey--120 E-5 (1933) 1947 AE5 Miao AE5

/86/

292
531



Illus. 51. A Kan-ch'eng bride's garment (3).

2:Ling & Ruey--121 E-5 (1933) 1947 AE5 Miao AE5

/87/

291
•531

Illus. 52. A Kan-ch'eng Miao woman's vest.

2:Ling & Ruey--125 E-5 (1933) 1947 AE5 Miao AE5

175
291
301
302
411
531

Illus. 55. Men's personal adornment of 200 years ago among the Hung Miao of such places as Yung-sui and Kan-ch'eng. (According to Huang Ch'ing Chih-kung T'u.)

2:Ling & Ruey--126 E-5 (1933) 1947 AE5 Miao AE5

175
291
301
302
531

Illus. 56. Women's personal adornment of 200 years ago among the Hung Miao of such places as Yung-sui and Kan-ch'eng. (According to Huang Ch'ing Chih-kung T'u.)

/92 cont./

000 175 291 301 302 [515] [531] [556] [304] [481] [292] [304] [531] [556] [531] [481]

was very different from that today. The section on dress in Vol. 11 of the T'ing Chih says: "Among the Miao formerly only the village headman shaved his head, the rest piled their hair into hair knots and wrapped their heads in cloth. They removed facial hair like the women. They wore short garments and went barefooted, and tied red cloth around their loins over green-blue cloth gowns. The borders of the top garment and the cuffs of the trousers sometimes were embroidered with colorful designs. The wealthy restrained their hair with netting, fastened by four or five silver hairpins as long as daggers, flat at the top and round at the bottom. Their two ears were pierced by silver rings as large as bowls, their necks encircled by silver rings, and their wrists bore silver bracelets. Their legs were wrapped with green cloth. Their feet, like those of animals, could scale trees as fast as monkeys. In climbing dangerous places and going through bamboo groves they could go like race horses. In rain, they wore sandals. The women wore silver hairpins, neck rings, bracelets, and bound their legs, altogether just like the men, but their two ears were pierced with three or four rings. Their clothes were longer than the men's, with low collars slanting down, decorated with tin strips and red wool or embroidered with plant designs. The rich wore a large silver comb in the hair, with the hair knot closely circled with silver chains and wrapped in a green embroidered turban. They wore no belt at the waist and no undergarments. They wore embroidered skirts that had blue and red lines, and there were also those with tin bells tacked on and flowers embroidered on not less than two or three strips, as distinguished from the men. The unmarried women parted their hair in the middle and plaited a braid which hung behind, decorated with shells, tin bells, and pearls. Winter or summer they wore unlined garments, and even in very cold weather they only wore two or three layers. In the wind and snow they walked hunching their backs." This description agrees with the pictures drawn in the Huang Ch'ing Tzu Kung T'u of Hung Miao men and women of such places as Yung-sui and Kan-chou (Illus. 55, 56).

/135 cont./

*782 wine and cooked rice. In addition meat is sliced, and seven slices strung together to make one string. In all, seven strings of meat are put on a platter. The sorcerer-priest utters an incantation and divines with the chiao and sends off the kuei. This is the sacrifice to the kuei of the five grains.

[787] [776]

The tenth part is performed at noon, when two "Five-Flower pillars (1) are set up in an open area, and to each pillar is

1. Five-Flower pillars are made of pine shan wood about 3 chang long, on which are carved ornamental designs, which are smeared with red and white colors.

●[531]

tied a pig. The hind legs of the pigs are bound together with hemp ropes. This rope must have been made by members of the lower generation. Moreover, a cock is tied to a small wooden pillar near the ornate pillars by means of a fine hemp string threaded through the beak. The sorcerer-priest stands under the eaves of the house, wearing a cap and long gown and holding in his hand a tree branch. The host wears a ceremonial hat and a red rug thrown over his body. He first picks up a bench and places it against one of the Five-Flower pillars, holding in his left hand a double-edged sword and a bamboo splint and flourishing the latter as if he were driving the pigs away. The sorcerer-priest utters an incantation to send the pigs away, and after the incense and the paper are burned, the various members of the lower generation come out grasping weapons as in Illus. 61. They bow three times facing the interior of the house and three times facing the outside. Then they kill the pigs and the chicken.

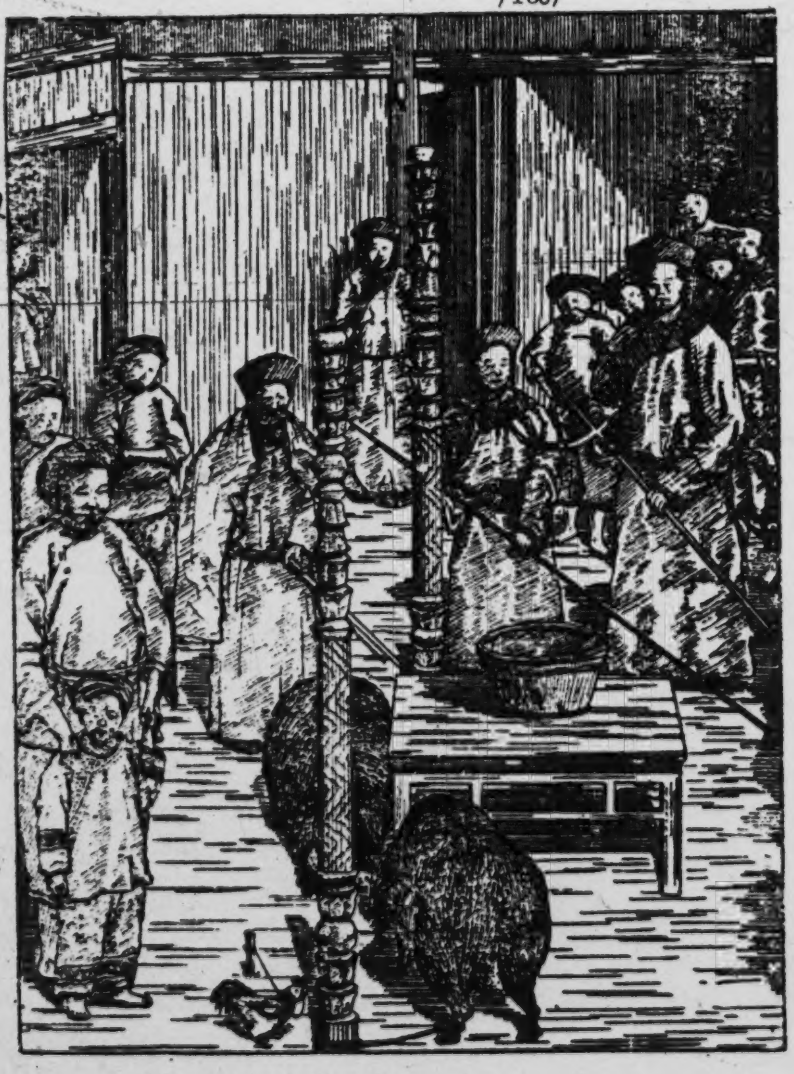
[292]

The eleventh part is performed in front of the main house. A bamboo mat is spread on the ground and on it are placed the caps and clothes of the members of the lower generation. Behind the mat there is a bench, on which are placed a bowl of wine and a piece of water-buffalo meat. The sorcerer-priest stands outside the entrance, wearing a wide rain hat on his head and carrying a bamboo cage on his back, in which are clothes and other articles.

[292] [482]

2: Ling & Ruey--200 E-5 (1933) 1947 AE5 Miao AE5

*782
291
411
415
352
●531



Illus. 61. Eating Pigs, C.

3: Moninger E-5 (no date) 1921 AE5 Miao AE5

291 way, and pieces are also put on both sides of the coat where it fastens, for a distance of six or seven inches down from the collar. The side seams are open for about eight inches from the bottom of the coat and are edged with red.

291 531 The skirt is a double piece of the same goods, the fold coming at the bottom, and reaches to the knees. It is tied around the hips with a tape. The skirt is not embroidered, but is elaborately stamped with figures of trees, bamboo, etc., in a distinct pattern. The method of stamping is very ingenious. A small piece of bamboo about eight inches long is whittled to a very narrow width in the centre for a distance of a quarter or an eighth of an inch, and the two ends then brought together and fastened, leaving the narrow piece straight across the bottom. Some beeswax is melted, and the woman dips her bamboo instrument in the wax and puts it quickly on the undyed goods. Dipping, dipping, dipping she puts her pattern on in perfect regularity, without any sort of guide, if she be skilful at it. Then the cloth is dyed, but the dye cannot penetrate the wax, which is later scalded off with boiling water, and the pattern is left, a very faint blue on the dark blue skirt.

The kerchief is embroidered with many symbolic designs. It too is the same dark blue cloth, a piece about fourteen inches square. With lighter blue thread and silk of all colours the cloth is almost covered with cross stitch and other forms of embroidery. The younger women and the girls make their's very gay, the older women not so much so. It is said that a woman working steadily takes a month to finish one kerchief, and a woman who must work too, will often need a year to finish one. So they are not easy to buy, even at the price of one dollar which we always give. The central motif is always worked out on the square as a basis, with the octagon and the isosceles right triangle as the natural variations in the figures. The swastika symbol is used a great deal. Birds, butterflies, silkworm moths, trees, flowers, horses, dogs, dragons, tortoises, Loi children and Hainanese children (two very different figures—and never a figure of a Miao child)—these are some of the symbols I managed to identify. The women speak very little Hainanese and I know no Miao so it was impossible to get all their meanings. The kerchief is worn with one point over the forehead and one down the back of the neck, the other two corners being brought around and tied in a knot at the back of the head. The younger girls wear the same costume as the women with the exception that they usually have pointed hoods, also embroidered, or sometimes hoods with the crown cut out to show the kerchief beneath. The babies wear little

3: Moninger E-5 (no date) 1921 AE5 Miao AE5

291
531

round caps with symbols embroidered around the bottom, and sometimes with a few coloured beads on strings used as additional ornaments. The special goodluck charm seems to be worked only on the children's caps. The heathen Miao women wear large silver earrings, and at the weddings the bride wears a long silver chain attached to her two silver hairpins. Physically, the Miao are quite a different type from the Chinese. They are shorter, generally, and more lithe and agile. They are not especially slant-eyed, and their eyes are a lighter, softer brown, often sparkling with a merry twinkle as they talk. They are entirely monogamous, and the husband and wife eat together, work together, and have much more of a normal family life than is seen among the Chinese. The women go to work in the fields or the woods, carrying their babies strapped to their backs much as the Cantonese women carry their children, with an immense palmleaf stuck under the shoulder band, to keep the sun and rain from the child.

301
144
[595]
854
462

4:Mickey E-5 (1940-?)1947 AE5 Miao AE5

342 353 symbols for heaven and earth, ☰ and ☷. One house I saw had a festoon of wooden daggers above the door, also. The first two copy Chinese custom and the third resembles a charm against evil used by the Hua Miao of An-shun Hsien.

[531]

FIG. 7. The *yin* and *yang* symbol.

According to the season one might see across the front of the houses festoons of tobacco leaves drying, and around them large bundles of faggots or straw (fig. 13, *c*), later stored in the loft or used as fuel in the kitchen, sheaves of grain or bundles of bean, pea, and other plants pulled up by the roots, carrying poles with baskets on either end, baskets used to transport small pigs to market, various other types of baskets, wood or bamboo poles, newly dyed cloth or clothing drying on branches or bamboo poles from one tripod of poles to another, wooden water casks, water buffalo horns, threshing boxes, spreaders, stones for sharpening knives, piles of straw, tile or brick.

343 514 **Sanitary Arrangements.** The toilets of the village were open cesspools or the woods and thickets. In winter there seemed to be only three or four cesspools in the village, but toward summer little straw or brushwood "tents" around other pits sprang up at several points in or on the edge of the village. Chickens and dogs were scavengers, and dogs were trained from puppyhood to come when called to clean up after a baby or small child. Now and then a well-to-do family followed the Chinese custom of having a pit with planks laid across it in a small room or lean-to. The night soil was used as fertilizer.

352 **Furniture.** In general the furniture in the houses in this village did not correspond to that in Chinese houses. In the schoolroom-study and adjoining bedroom there were the Chinese square tables and long benches. Similar ones were found in other houses so that in the whole village there were enough to provide for guests at a fairly large feast. In the study there were also a small organ and a

7: Clarke M-3 (no date) 1911 AE5 Miao AE5

of these two most dissimilar dialects are compared, it is easily seen that they are both variations of a common speech. Naturally these variations are most marked in cases where the tribes are most widely separated geographically. But the differences of dialect in tribes which are only thirty or forty miles apart are sometimes very great. In some of these cases it is very often the commonest words which show the greatest changes; for instance, the pronouns, the negatives, and such common words as the verbs "to be" and "to have." This striking difference of speech among people who must at one time have spoken the same language suggests that they have not only been separated geographically, but have also been apart for long periods of time.

The Heh Miao call themselves *mp'eo* or *de mp'eo*. *De* is merely a personal prefix. This word or sound *mp'eo* also means embroidery. The Heh Miao women, and the women of most of the other Miao tribes, wear a good deal of embroidery in their costume. The amount of embroidery on the clothing of a Heh Miao young woman is astonishing. It takes them years to do the embroidery on the jacket and skirt in which they hope to be married, and one of the commonest sights in a Heh Miao village

7: Clarke M-3 (no date) 1911 AE5 Miao AE5

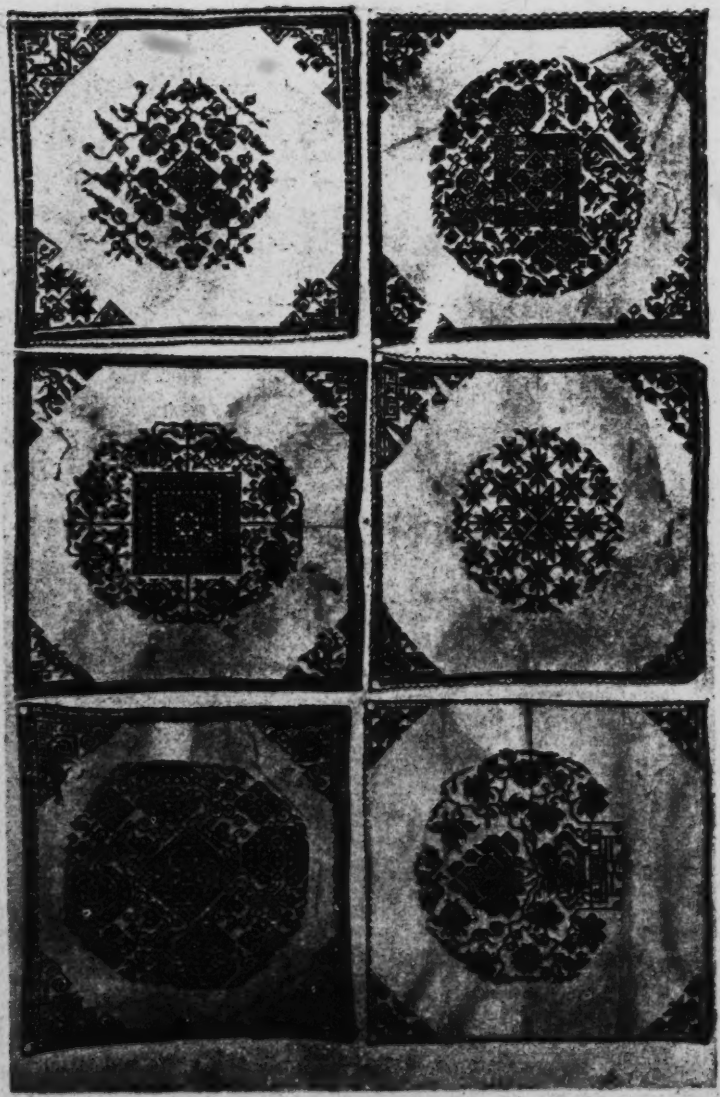
291 is a group of young girls, sitting round the door
531 of one of the houses, laughing and chatting and doing their embroidery. When the costumes are finished, they are worn on gala days before they are married and on festive occasions for years afterwards. I have asked my teacher and others if they call themselves *mp'eo* because of the embroidery their women wear, but none of them was able to say why they call themselves by that name.

101 The Ya-chio Miao of Tatung, who live about one hundred miles distant from the nearest Heh Miao, call themselves *mp'ü*, which is the same word and means " embroidery " also with them. They also were not able to tell me why they are so named. The Hua Miao call themselves *hmung* and *hmung-a-li*. The Shui-hsi Miao and Peh Miao also call themselves *hmung*, and some of the other Miao call themselves *hmao*. Now all these words *mp'ü*, *mp'eo*, *hmao*, *hmung* are doubtless the same word, but whether *hmao* and *hmung* also mean embroidery or not in those dialects we are not at present able to say.

173 As these people have no literature, they can say very little that is trustworthy about their own origin and history. The Heh Miao say they came from Kiangsi province, and that is where the Chinese place the San Miao in the

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

531
293

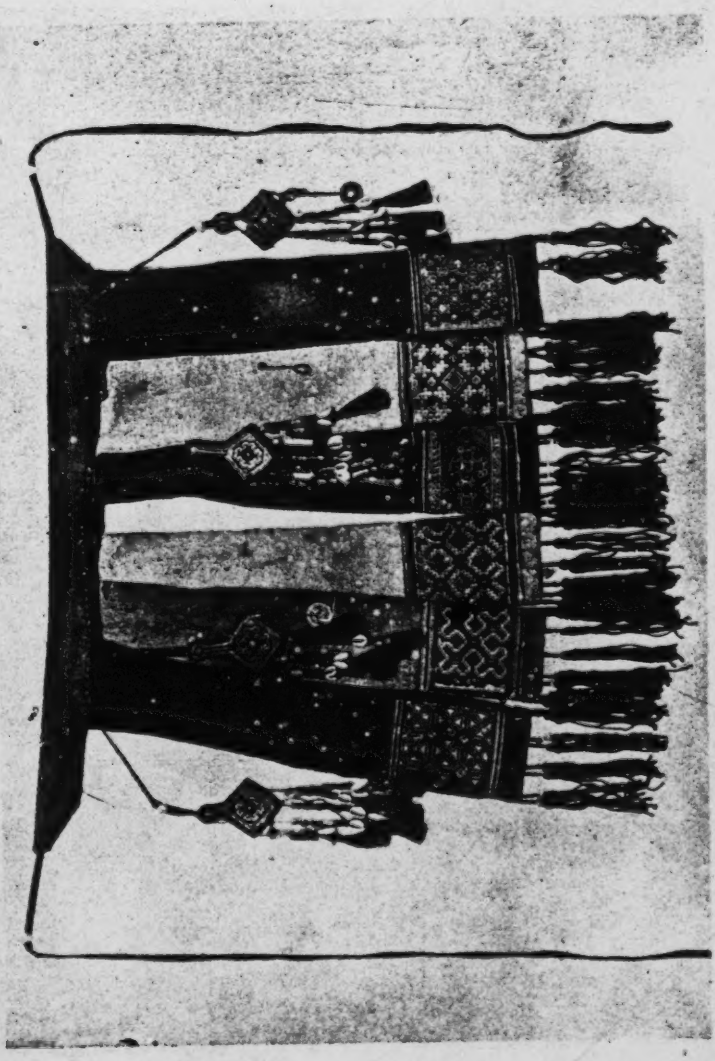


Ch'uan Miao embroidered handkerchiefs, now in the *West China Union University Museum of Archaeology.*

[facing p. 44]

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

291
531



Ch'uan Miao embroidered pendants worn by the women suspended from the belt. In the *West China Union University Museum of Archaeology.*

[facing p. 48]

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

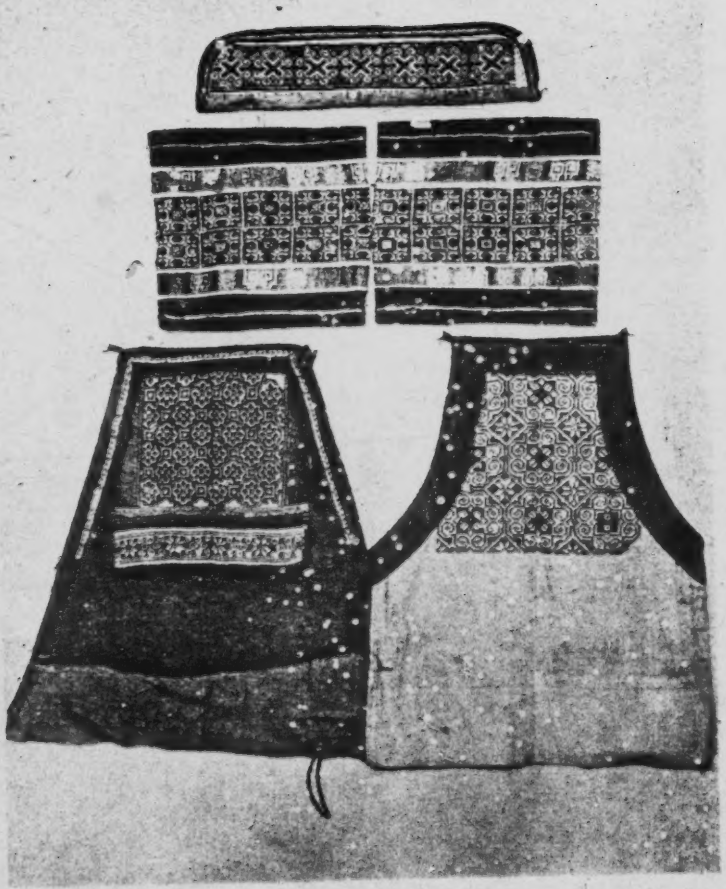
291
.531

Ch'uan Miao women's embroidered hat bands and pendants worn suspended from the belt. *In the West China Union University Museum of Archaeology.*

[facing p. 52]

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

531
291

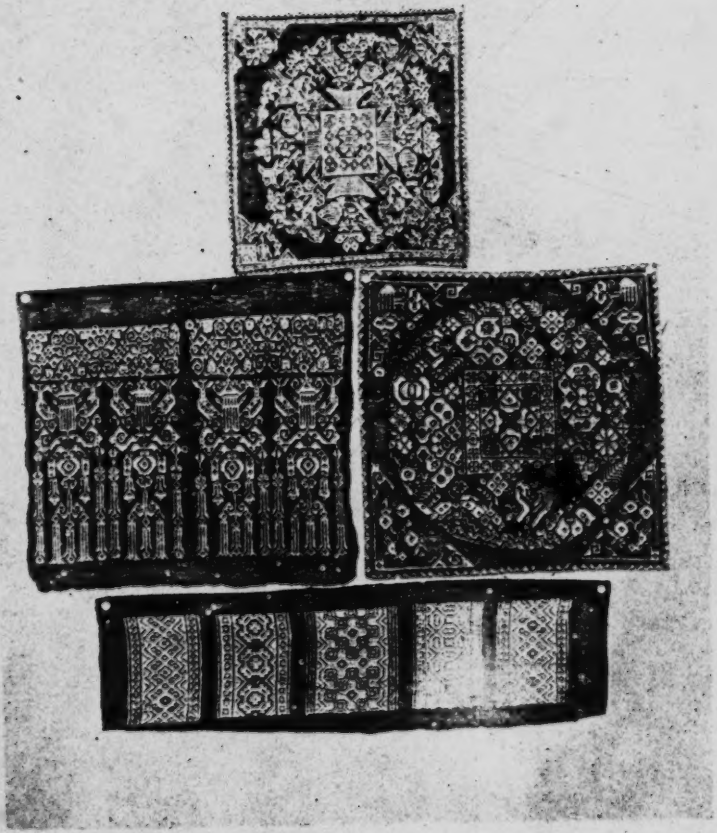


Ch'uan Miao embroidered neckband, sleeves, and breast covers.
In the West China Union University Museum of Archaeology

[facing p. 56]

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

531
291
293



Ch'uan Miao embroidery—a halbard, two handkerchiefs, and an apron cloth—In the *West China Union University Muesum of Archaeology*

[facing p. 60]

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

531

A Ch'uan Miao embroidery pattern, a duplicate of which Dr. Carl Schuster has found among the Rumanians.

[facing p. 64]

10: Graham E-5 (1921-?) 1954 AE5 Miao AE5

beds, and chairs. The stoves are generally, like those of the Chinese, of clay and stones or bricks, but sometimes one is seen that is merely a square hole in the ground, a continuation of a very ancient custom.

The principal tools and utensils, which are like those of the Chinese, are the plow, the curved sickle for cutting grass and wood, the hoe or pick, the ax or hatchet, the hammer, saw, knife, spoon, ladle, rice-steamer, loom, and the iron pot or cooking vessel.

The domestic animals are the horse, mule, donkey, water buffalo, cow, pig, dog, cat, sheep, goat, chicken, duck, and goose.

The principal food is corn meal cooked like porridge, but those who are able to get it eat rice. This diet is supplemented by vegetables, meat, and wild fruit and berries found in the woods. The investigations by Dr. Gordon Agnew showed that many Ch'uan Miao suffer from malnutrition.

Women weave cloth on home-made wooden looms, and they generally do the cooking. Both men and women work in the fields, but only men do the plowing. Sewing and embroidery work are done by women and girls. Hunting is a popular pastime of men and boys, especially during the winter months when there is little farm work to do.

Formerly most of their clothing was made of hemp cloth, which was undyed and therefore white, woven on their looms by the women. This evidently explains why they were called "White Miao." Whether the Ch'uan Miao belong or have belonged to the White Miao group of southern Kweichow is a problem yet to be solved. Today much of their clothing is made of blue cotton cloth bought from the Chinese.

In former years the clothing of the Ch'uan Miao, both men and women, that was worn on festive occasions and often to markets was beautifully embroidered and colored. Some of the embroidery, such as that of the handkerchiefs, is like that of the Chinese peasant's cross-stitch embroidery, but most of it, and that which is finest and best, includes beautiful designs found widely among non-Chinese people in southern and central Asia, extending even into central Europe. The best skirts of the women are pleated and dyed in a manner resembling somewhat the batiks of Java. The Ch'uan Miao men no longer wear embroidered garments, and the women are imitating, to save time, the coarser of the Chinese embroideries. This is bringing about the loss of a fine and beautiful art.

SOCIAL ORGANIZATION

The family is the social unit, and the Ch'uan Miao family closely resembles that of the Chinese. The oldest male is the head of the family, and all his descendants, except married daughters, and including wives of sons and grandsons, generally live together in the same house. After marriage the woman belongs to the family of her husband. All having the same name are regarded as belonging to the same larger family and are not allowed to intermarry. Filial piety is the cardinal virtue and is expressed in elaborate funeral and other ceremonies.

While the couvade is found among the Hua Miao neighbors to the south, no

[154 cont.]

292 When in working clothes, the "Méo" women go barefoot. The "dress" costume includes leggings of white linen, wrapped from ankles to knees, in a fashion often so voluminous that they constitute a real hazard when walking. (Photos 46, Plate 35; 105, Plate 39; 156 and 157, Plate 40; 419, Plate 39.) The ceremonial costume of the "Peu-meo" women is one of the most richly embroidered that we know of. (Photo 46, Plate 35, gives an idea of it, even though this black-and-white photograph cannot show the medley of multicolored embroidery, of such minute and careful workmanship and of such lively colors — reds, blues, greens, yellows)

Here, the jacket, which is of light- or dark-blue material, no longer has the shape of a sailor's collar described above. It is buttoned on the right side, is provided with an upright collar, is closed for three-quarters of its length, and is stiff with embroidery. The lower end of the sleeves carries several circular bands, white, red, blue, and green, without embroidery.

The skirt, of very fine material, light or dark blue, is pleated in a thousand pleats, the bottom very much decorated with designs (secured by marking in accordance with the process indicated for the "Man-tien"), the lower band consisting of a series of red or green rectangles, framed in white.

The most embroidered portions of the holiday dress are the aprons, the belts, and the headdress. Aprons are worn to the number of two or three, placed one on top of the other and hung from the neck by means of braided silk cords. The bottom part is plain and is worn pulled back to the side, so as to display the bottom of the skirt. The upper part is edged with a wide band of embroidery and bears in the center a big embroidered square where all the artistic fantasies of the "Peu-méo" women are given free rein. In addition, [531] all these embroideries are of a fineness and a regularity (rosettes, squares, and lozenges of openwork, flowers, and so on) which many European embroiderers might well envy.

Like the aprons, the belts are several and superimposed. First the wide belt, formed of blue, white, red, and green bands, serving to bind the entire costume (jacket, skirt, and aprons), on top of which is placed as many as five or six very finely embroidered belts, whose ends, which hang down behind the skirt, end in pompons of multicolored silks.

[155 cont.]

291 Opposite the shoulder, the top of the sleeve has first a circular red band, three or four centimeters in width, followed by a wider [531] green band, decorated with embroidery (varied rosettes and white lines).

The border of the jacket is furnished with narrow embroidered bands.

The skirt is long. It goes down to the ankles. The central section, at the height of the thighs, bears several horizontal bands (blues, reds, whites, and yellows) likewise decorated with embroidery. The apron, of dark blue, covers the front of the skirt.

The belt is very simple, often of red or green color, merely knotted about the waist, with two little ends which cross over and hang down in front.

The headdress of the "Moung-Cha-Méo" women has no turban. [902] The hair is rolled in back of the head in a little chignon fastened by a wooden comb.

[156] The "Méo" women wear about the same jewelry as the 301 women of the other groups. Some of their jewelry is very characteristic, however. Thus, the "Peu-Méo" women, in addition to the rings and necklaces of the usual model, wear earrings of a special shape: A silver ring, hung from the lobe of the ear by a hook, holds five or six fine silver chains hanging down to the shoulder, each one carrying small silver plaques on which ornamental embossed designs are represented.

The earrings of the "Hoa-Méo" are yet more characteristic (photos 346, and 37, Plate 36). They are formed of two long silver branches in the shape of interrogation points. One end is fastened in the turban at the back of the head. The other end, furnished [304] with a terminal button, passes through the earlobe (photo 346) or is attached to the lobe by means of a hook or a ring (photo 37). Sometimes the "Hoa-Méo" women wear earrings which hang down on the breast, which must be a veritable torment for the lobes, pulled about by so heavy a weight (photo 107, Plate 39).

In the description of the costumes, we have spoken only of 291 the working turbans and those used at great ceremonies. There still are turbans intermediate between these two categories, of which

415 [160 cont.]
482 The harvested crops are transported on horseback, but more
[492] often on the backs of men...or women. For this purpose the "Méo" of both sexes have pack-baskets which they carry on their backs, fastened to their shoulders by two straps. (Photo 157, Plate 40; photo 107, Plate 39.) This method of carrying burdens applies
[854] also to the transport of small children, whom the "Méo" women place on their backs; enclosed in a sort of sack held at the shoulders by two suspenders. (Photos 103 and 419, Plate 39.) It is the same for the transport of water, which is done by means of large trunks of female bamboo, often fastened together in pairs, with the interior partitions punched through, except for the lowest one. (Photo 346, Plate 36.)

[161] Like the other groups, the "Méo" construct almost all
326 the objects they use. There are found among them blacksmiths who make the agricultural implements of iron (ploughs, harrows, bill-hooks, scythes), silversmiths for the jewelry in silver, copper, or iron.

Every "Méo" is more or less a basket maker, and in all of the
285 homes pack-baskets are made, of rattan or bamboo fiber, of which each member of the household possesses a specimen of a size corresponding to his strength.

[294] The clothing likewise is made at home. The hemp is harvested
246 in the bottoms of the cirques and the valleys, broken up and stripped with big wooden combs. It is then spun by hand by the women,
283 then wrapped about a frame with horizontal arms, pivoted on top of a tripod (photo 128, Plate 43), and finally it is wound on bobbins and
286 woven by means of primitive looms, very much like the looms which one finds in remote corners of France. (The house in the foreground on the left in photo 347, Plate 41, shows a portion of one of these
294 looms.) The garments are frequently made in white, with the raw
[386] linen thus obtained. The dyeing of the materials in indigo, red, or green, moreover, is carried out by the processes already indicated for the other groups. We already have mentioned that the "Méo"
[531] employ likewise the process of designing in wax described in connection with the "Man-tien."

[161 cont.]

177 439 294 Since cultivation and the treatment of hemp is difficult and complicated, the "Méo" are adopting little by little the use of cotton materials which they buy in the markets from natives of the other groups. Likewise the women purchase from the Chinese merchants needles, multicolored thread and silk, glass decorations, and so on, used in their embroidery.

531 294 868 The art of embroidery, of which some of our photographs give us an idea, is developed to a degree of perfection one does not expect to find among these tribes, who in other respects are rather primitive. The young girls are trained from an early age in this delicate art, and they themselves prepare all the very richly decorated pieces of their wedding costumes.

273 The "Méo" make alcohol from rice or maize, either by fermentation or by distillation. For the latter process, they make use of the stills already described.

317 439 The "Méo" of the sector of Thanthuy carry on an important commerce in coffin wood, a fossilized wood which has become proof against rotting and is much sought after by the Chinese for making coffins.

326 [411] The "Méo" armorers manufacture guns with very long barrels, of a model analogous to those of the "Man." The "Méo" know how to make powder. They carry it in a small powder flask of horn, suspended from the neck by a cord on which colored glass beads are strung. They are adroit [162] and fearless huntsmen. They do not 224 fear to confront panthers and bears with their rudimentary weapons. Those of them who are enrolled in the corps of partisans charged with guarding the frontier, and who, as a result, are armed with a model 1874 rifle, demonstrate remarkable skill in hunting wild beasts, firing only when certain of making a kill in order to economize their precious ammunition. (We have had to pay the "Méo" partisans relatively large sums for the destruction of harmful animals, because of the bounty of 10 piasters for each panther killed.)

226 262 The "Méo" are not fishermen, fish being relatively rare in the upper reaches of the mountain torrents. Nevertheless, they eat fish (fresh or dried) when they have the opportunity.

155: Abadie--236 G-5 (no date) 1924 AM1 Indochina
M1oo AE5

142
292
301
531

46. Young "Peu-méo" Engaged Couple in Dress Costume.

AKha A04
Miao AE5

/85 cont./

A M 125 532 145 once more what he had represented. In all cases it turned out that the children remembered and repeated their first explanations, in other words, that they recognized what they had drawn.

The boys of both peoples do not draw designs, but figures exclusively; animals, plants, and hunting scenes, besides human representations, are predominant. While the Akha boys reach only a low level of development, it is significantly higher among the Meau. Moreover, there was a surprising similarity in the execution as well as in the choice of subject matter between the drawings of the Meau children and the drawings collected by me from Lapp children of the same age. In the case of the Akha drawings, /86/ however, this similarity was generally absent. In contrast to the Akha, there is furthermore among the Meau a strong factor of individual talent, which differs in the two sexes. The Meau girls are much more gifted than the boys, whereas among the Akha the achievements of the two sexes are fairly equal.

A M 125 531 532 145 As far as the girls are concerned, among the Meau they begin at the age of ten to draw ornamental designs; slightly older children contributed figure drawings and when somewhat older still, drew true to life. Thus, besides the ornamental designs, they also had a very good mastery of figures. Beginning at the age of seventeen figure drawing decreases among almost all the female persons tested among the Meau, and pattern drawing predominates. This is because the girls have a great deal to do with batik, and this work dominates their thinking. Even later, however, they have a technical mastery of figure-representation at a higher level of development, as was proved to me by the example of a woman who had seen drawings of the Lao and was immediately able to reproduce similar drawings from memory. The girls of the Akha showed considerably less talent. Most of them never went beyond the scribbling stage, and individual talent is little developed.

Miao AE5

/124/

Chapter 8

Art

a) Painting, Sculpture, Ornamentation

531
[53A] The Meau know neither sculpture nor painting. They do, however, have a marked gift for ornamental representation, which is shown especially in the ornamentation of their clothing. The skirts of the women and girls are provided with stylized plant designs, usually floral motifs (Ill. 61 and 86).[1] The diversity of these designs is extraordinary. On one woman's skirt alone I counted 22 different designs, not including the rich border ornamentation. I offer the drawings in Fig. 8 to Fig. 13 as examples of these floral designs. Figures 8, 9, 10, and Fig. 11 show the designs in the positive, that is to say, they show how the design-drawing actually appears on the skirt after the wax coating has been boiled off; Figures 12 and 13, on the other hand, represent the rough drawings which are put on the fabric with wax prior to the dyeing. The batik technique will be described in detail in the chapter, "Handicrafts."

The embroidery and appliqué work put on the clothing (see Colored Plates II, III, and IV,[2] as well as the detailed description in the chapter, "Clothing and Ornaments") show astonishingly great imagination and feeling for ornamentation and color composition. Geometric forms, as well as stylized animal motifs, such as snails, are popularly used in this work, whereas figure representations are entirely absent. /125/ /Fig. 8 appears here./

[532] That, aside from the purely ornamental, there is a feeling among the Meau for figure representation can clearly be seen in the children's drawings made upon my suggestion, even though these drawings primarily reveal the talent of the women for the ornamental. Moreover, a marked individual talent is shown, as has already been pointed out in the chapter, "Life in the Community," the section "Mental Development." Among [554] the women, for instance, there are always some who enjoy special prestige as designers of beautiful batik patterns. Even

1 [See ext 116, pp 449 and 620 - ANALYST]
2 [" " " pp 240-241, 437, 563 "]

39: Bernatzik--175 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

● 531

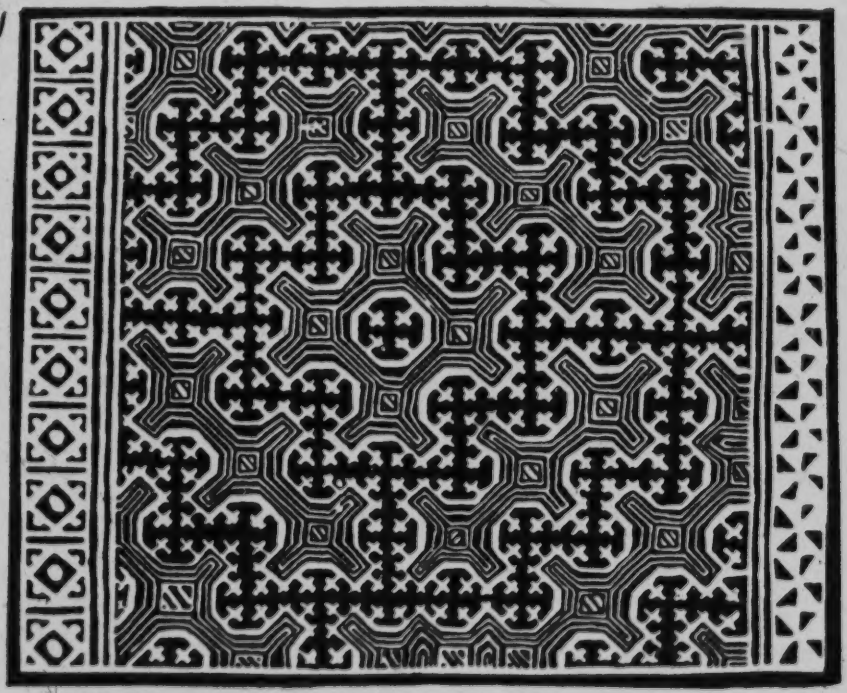


Fig. 8. Batik design of the Meau in the positive, after the dyeing. 1/3 nat. size.

though most of these patterns correspond to old traditional forms, there can be no doubt that the individual talent for design of the female artists provides further room for action. At any rate, /126/ [176] /Fig. 9 appears here/ we often found that the women had invented, so to speak, new designs. Colorful embroidery is also found on the clothing. Many of these splendid decorations (see also the chapter "Talent, Knowledge, Character, Morality, and Manners") attracted the attention of travelers. Abadie (1) for example, writes:

1. Page 161.

/126 cont./

531

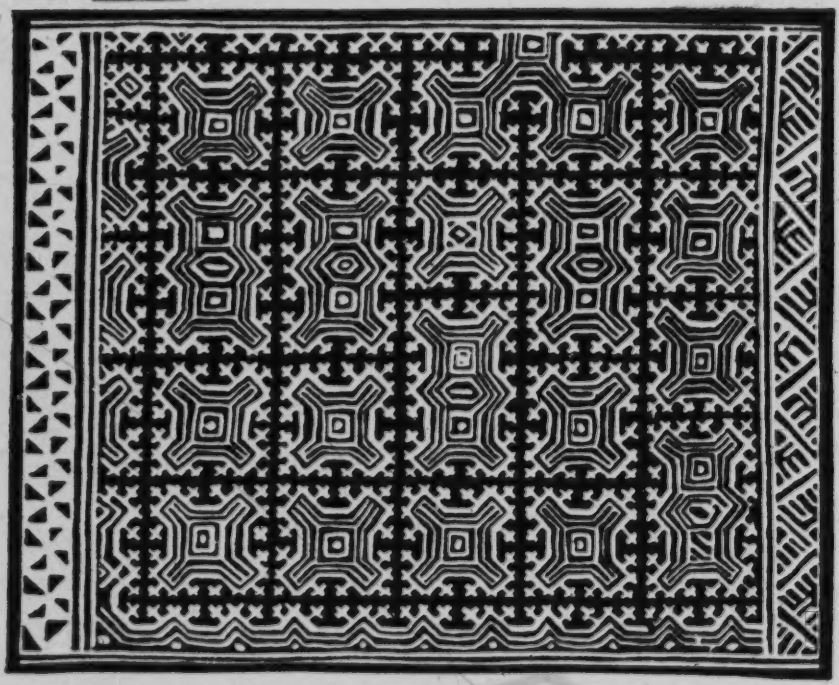


Fig. 9. Batik design of the Meau in the positive, after the dyeing. 1/3 nat. size.

"The art of embroidery is developed to a perfection that one would not expect among these tribes that are otherwise quite primitive. Young girls practice this intricate art from childhood and make all the pieces of their so richly adorned wedding costume themselves."

[585]
[292]

Lajonquière (2), too, writes about the art of wax painting.

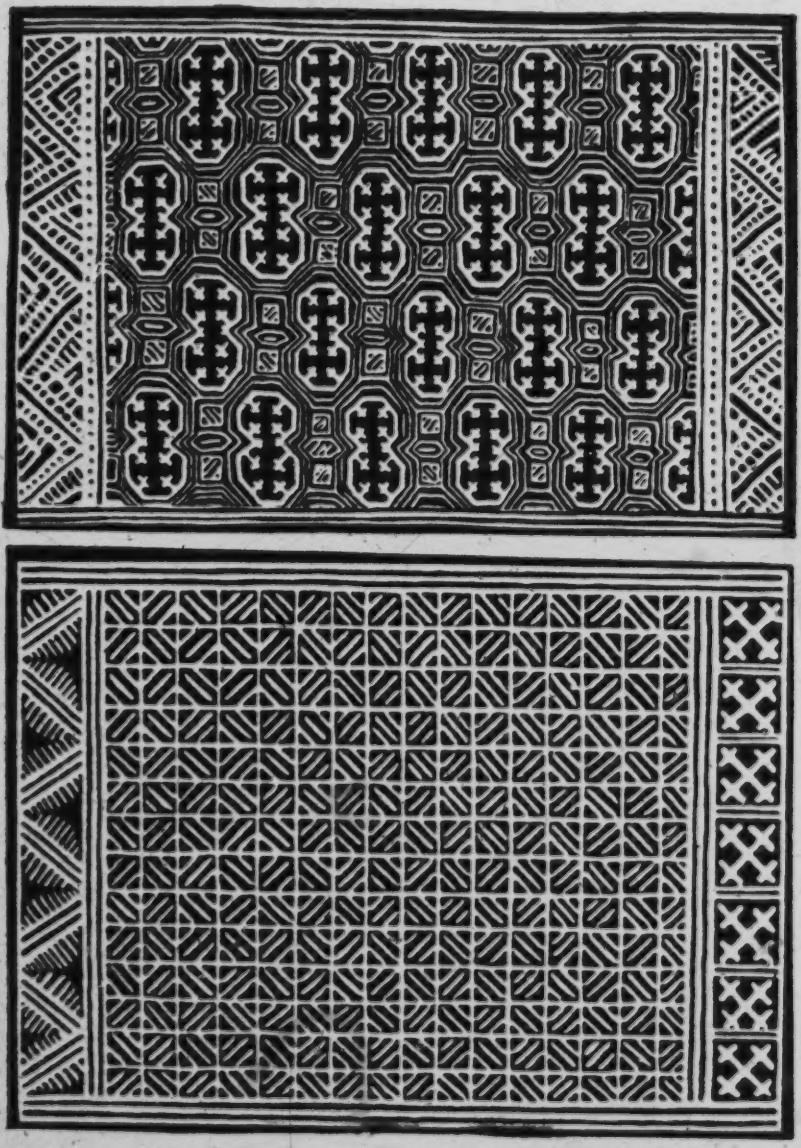
2. II, p. 303.

namely, batik, and about the color combinations: "The colors that /127/ /Figs. 10 and 11 appear hare/ /128/ /Figs. 12 and 13 appear here/ /129/ are used the most are blue, red, and green.

[text continues on p. 179 - Analyst]

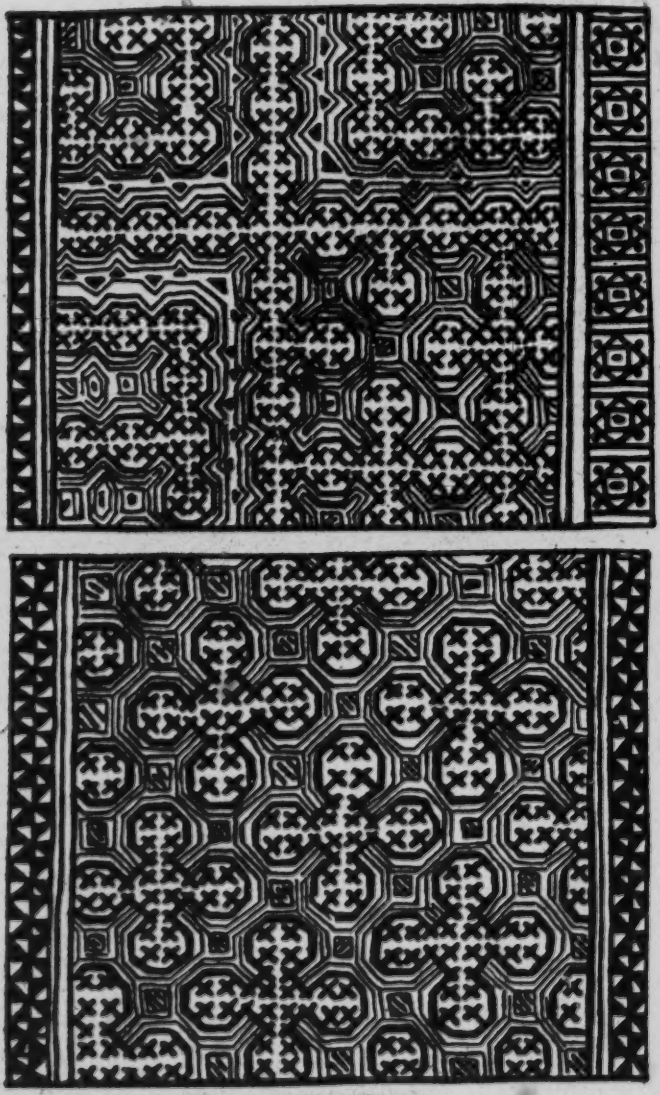
39: Bernatzik--177 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

531



Figs. 10 and 11. Batik design of the Meau in the positive, after the dyeing. 1/3 nat. size.

39: Bernatzik--178 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5
531



Figs. 12 and 13. Batik design of the Meau in the negative, before the dyeing. 1/3 nat. size.

AKha A04
Miao AE5

/129 cont./

M 531 [291] but apart from the basic tones many of these clothes have various shades embroidered by hand or drawn with wax. Thus there are festive turbans with blue and white checks, women's skirts with white flowers on a blue background among the 'flowery Meau,' and the large sailors' collars with white stripes on a blue background, ornamented or embroidered in many colors."

Most of the ornamentation is limited to fabrics used for clothing. In addition, the altars for the god of heaven, the ancestors, and spirits are decorated with bamboo paper into which simple ornaments are cut with special punches (see the chapter, "Religion and Magic"). Bowls, implements, and huts, however, are never decorated. /Fig. 14 appears here./

M [778] [782] [413]

Thus I can unequivocally refute the assertion of Dhuraratsadorn who reports that the Meau know neither painting nor drawing. I found equally erroneous his assertion that individual Meau are masters of the art of carving and especially wood sculpture.

M [532] [114]

The situation is similar among the Akha. They, to be sure, know no painting and, aside from simple designs on clothing (see Colored Pl. I)[1] and silver ornaments, only a little drawing. Nevertheless they do engage in plastic art in the form of wood carving, though not universally. The wooden sculptures at the arched gates of the village entrance (Ill. 45 and 48)[2] are quite crudely done and show neither details nor trueness to nature. They are carved of soft wood and principally represent human figures in the act of copulation or individual figures whose sexual characteristics are greatly emphasized (concerning their significance, see the chapter, "Religion and Magic").

A 532 [531]

A [831]

The ornamentation of the Akha that is put on gate arches and clothing is also primitive and predominantly shows the triangular pattern. The tobacco pipes, especially those of the girls, are often ornamented with simple incised decorations (Fig. 14) (also see the chapter, "Food and Stimulants," the section "Stimulants," as well as the drawings there, Fig. 302 and Fig. 303).

A 531 [276]

1 [See cat 116, p 120 - ANALYST]

2 [" " " , p 297 AND p 333 - ANALYST]

/129 cont./

M 325 [531] [301] [177] A [301] [531]

The silver ornaments of the Meau (chapter on "Clothing and /130/ Ornaments," Fig. 211 to Fig. 227), as well as those of the Akha (Fig. 239 to Fig. 253 of the same chapter), are sometimes decorated with attractive incised designs. The chasing technique by means of which spiral designs /Fig. 15 appears here/ are produced on the silver scabbards for daggers (Fig. 15) and the embossing technique occasionally used on bracelets may have been borrowed from the Thai peoples, but the fact remains that the Meau silversmiths are quite able to compete with the Thai ornaments in beauty of workmanship, even though the Meau men practice these difficult techniques just as casually as even the most famous women produce their batik designs.

A [531] [276]

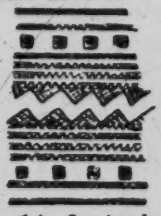


Fig. 14. Incised decoration on girl's pipe of the Akha. 2/1 nat. size.

A M 532

For test purposes, as has been mentioned, I had drawings made by both sexes. In the chapter, "Life in the Community," section on "Art in the Life of the Children," I have described the guiding principles that I followed in this. These drawings provided an interesting insight into the drawing talents of the Akha as well as of the Meau.

In all the drawings, with the possible exception of Fig. 18, the complete lack of composition is striking. Only individual objects, animals, plants, or little scenes from daily /131/ life are ever represented. As a result many drawings are upside down or sideways. Usually one cannot determine by himself where the artist actually imagined the top or the bottom of the sheet to be. Actually, they focused their attention exclusively on that part of the drawing on which they were working at the moment. As soon as this was finished, the sheet was turned so that an adjacent free area of the sheet could be comfortably worked on, regardless of the position of the last drawing.

Akha as well as Meau men showed a special preference for representations of animals of the hunt and domestic animals; in addition, implements, weapons, and occasionally scenes

39: Bernatzik--181 E-5 (1936-1937) 1947 AO1 Thailand
AKha A04
Miao AE5

/131 cont./

M
412
531

Fig. 15. Silver scabbard of the Meau, with spiral design in chase technique. 1/2 nat. size.

A
M
532

from everyday life were portrayed (Figs. 16, 17, 20, and 21). No difference in the talents of the two peoples in this respect was discovered so far as the men were concerned. Accordingly, in the performance of the men of both peoples the decorative fell behind the figurative. On the other hand, the higher development found among the Meau boys (see the chapter, "Life in the Community," section on "Art in the Life of the Children") is also found among the adults.

/147 cont./

M 534 231 177 piece when the animal moves. These bamboo bells presumably are of Laotian origin. Moreover, there are wooden bells (Fig. 33). In this case several wooden clappers in the body of the bell swing on a wooden stick stuck through it. In addition heavy thick-walled brass bells, presumably of Chinese origin, are used (Fig. 34); there are also little silver bells which are attached to the scratching pins (see the chapter, "Clothing and Ornaments," Figs. 226 and 227).

A M 533 The Akha, like the Meau, are very good at whistling with the /148/ lips, between the teeth, or with two fingers. Sometimes they also blow on grass blades or leaf strips which they

30

31

M 534 [531]

Fig. 30. Bronze gong of the Meau, decorated with red and black cloth strips. 1/6 nat. size. The gong stick is made of wood wrapped with cloth.

Fig. 31. Magic rattle of the Meau. 1/6 nat. size. From two to 20 little iron plates differing in size are strung on an iron ring, and when the rattle is shaken by the handle, they make considerable noise.

A M 533 [224] hold between the thumbs. This technique is used especially in order to attract game (see the chapter, "Meaus of Subsistence," section on "Hunting"). /Figs. 32-35 appear here./ The bursting of large flowers and leaves, which is reminiscent of the similar amusement of European children, who use paper bags for it, is to be regarded more as play.

39: Bernatzik--240 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

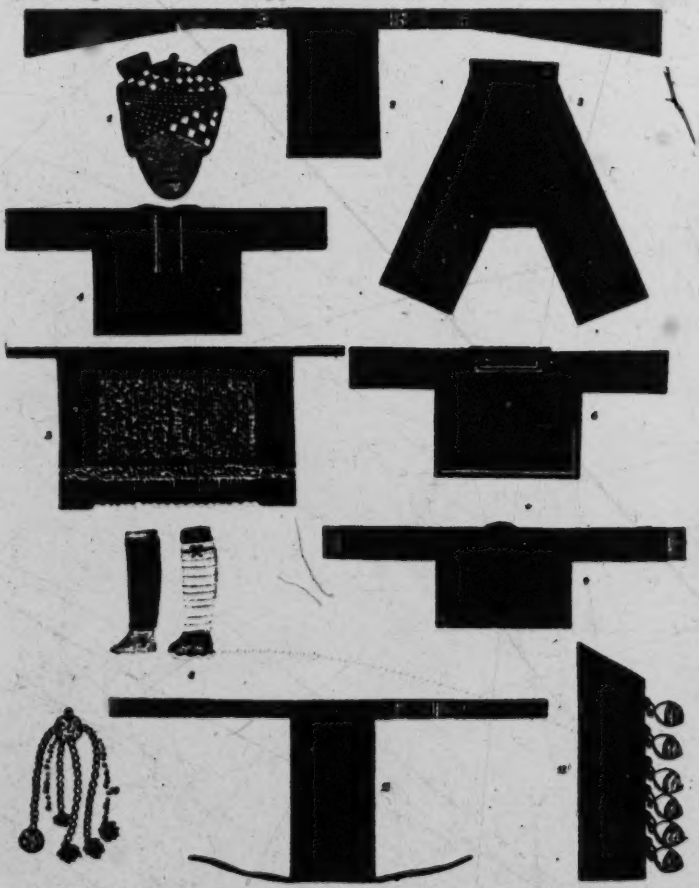
/Between 176 and 177/

Color Plate II

Clothing of the Meau

(Description, Vol. II, pp.432-436). About 1/15 nat. size.

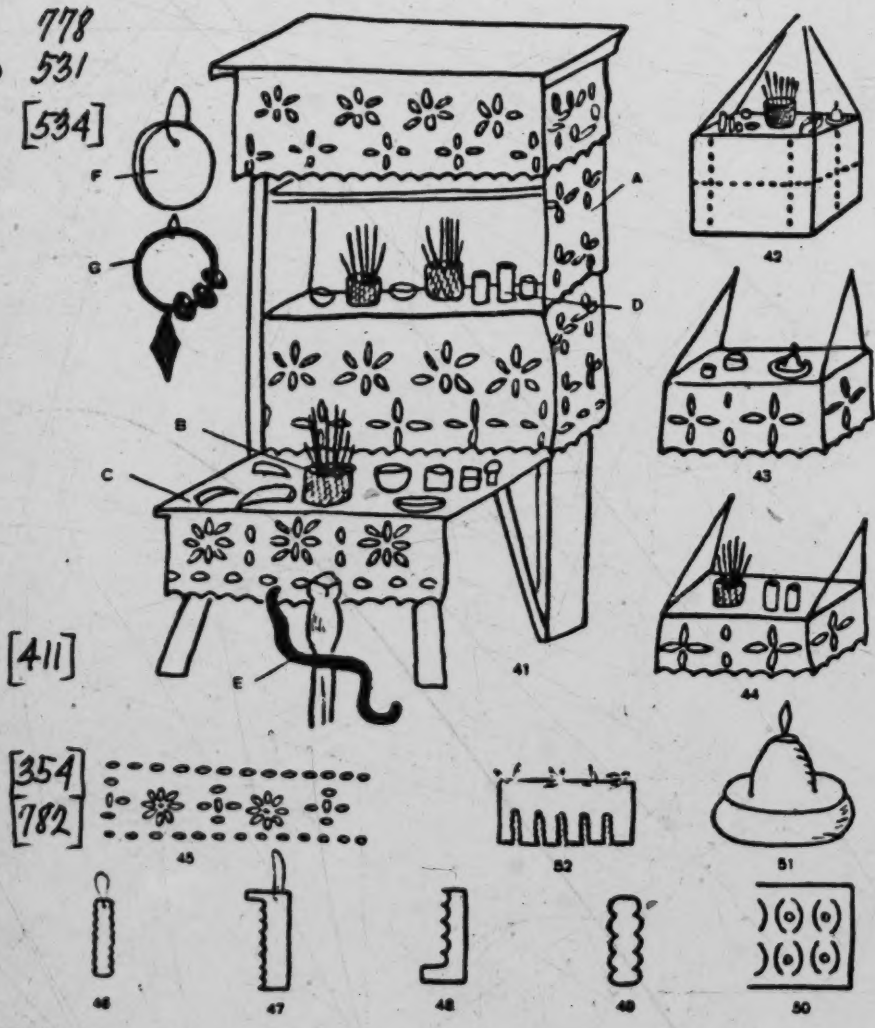
291
• 531



[301
854]

1. Women's turban. 2. Women's apron with embroidered bands. 3. Men's trousers. 4. Women's blouse from the front. 5. Pleated batik skirt from the front. 6. Women's blouse from the back. 7. Everyday leggings for women. 8. Wrap-around leggings for women's festive attire. 9. Men's jacket from the front. 10. Turban tassel for women. 11. Child-carrier with embroidered bands. 12. Side decoration of the men's jacket, with silver bells.

778
531
[534]
[411]
[354]
[782]
[787]



Figs. 41-52. Altars of the Meau.

Fig. 41. Large altar for the worship of the ancestors and the teacher-spirit of the shaman. 1/24 nat. size: A = punched-out paper curtain as decoration for the wooden frame; B = small basket with incense candles; C = oracle horns; D = small tea

(continued)

Miao AE5

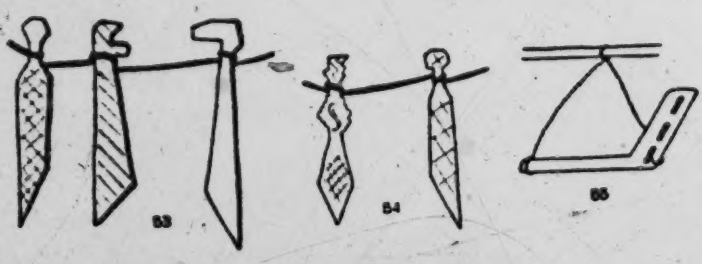
//Caption for Figs. 41-52 cont./

778 bowls and vessels for maize kernels, oil, or water; E = old
[411] battle sword of the Meau, stuck into the ground in order to forbid
[534] access to the evil spirits; F = gong; G = magic rattle of iron.
Fig. 42. Altar in the house of the chief, with incense candles, lamp, oracle horns, and the like, 1/17 nat. size. Fig. 43. Altar for the assistant spirits of the shaman. The alter consists of a board with cultic apparatus and provided with a paper curtain, 1/17 nat. size. Fig. 44. Altar for the teacher-spirit of the
[531] medicine men, 1/17 nat. size. Fig. 45. Punch pattern for the
[354] altar paper. Figs. 46-50. Spirit-money of various denominations,
[782] about 1/10 nat. size. Fig. 51. Altar lamp, 1/6 nat. size. Fig. 52. Blood-soaked chicken feathers on the paper curtain of an altar as a sacrifice for the souls of the ancestors.

/212/

535 The Meau do not have any processions, purification proce-
[788] dures, or penances, but cultic dancing is known, as has already
[783] been described in detail. As will be recalled, the dance is
[562] purely sacral among the Meau, is performed only by men, and
is always accompanied by the playing of mouth organs. The Meau women therefore do not dance at all, since they do not
[177] perform any cultic dances. In accordance with this attitude toward dancing, the Meau do not know any borrowing or loaning of dances.

778
411



Figs. 53-55. Spirit-swords of the Meau.

[531] Figs. 53-55. Spirit-swords carved out of wood, with simple linear designs made with charcoal, 1/18 nat. size. Fig. 55. Spirit-sword made of bronze, 1/20 nat. size.

794 Unknown, too, are any religious societies or clubs, such as,
571 say, a joining together of the young people at the time of
[881] initiation, since nothing like this is known, and, as has been said,
[782] no sacrifices are offered at the onset of puberty.

The concept of the totem is likewise unknown to the Meau;
532 no idols are erected and there are no plastic representations of
778 gods or ancestors. Although the everyday life of the Meau
[779] reveals an intimate association with their ancestors and spirits, they limit themselves to erecting places of worship for them, but not images.

/275 cont./

342 184 in turn rests on the ridge posts (Fig. 76, B). The layers of palm leaves prepared like shingles are tied very compactly to the roof truss, so that the roof is extremely durable and impermeable. Whereas I could find only this one kind of roof among the Meau in Thailand, Credner (2) reports on houses that are covered with

2. II, p. 169.

rice straw and shingles. Lajonquière (3), too, speaks of straw

3. II, p. 305.

and shingle roofs and such made of beaten bamboo. The latter, however, seems scarcely comprehensible to me, since this material is not at all pliable and therefore cannot be waterproof. This must have been merely a makeshift. The description by Abadie (4) is even stranger: "The roof truss is made of rough

4. Page 156.

wooden sticks and bears a double roof, which in general is covered with straw, rarely with tiles. The edge of the roof projects far beyond the wall in order to protect it better against rain."

[439] By double roof probably the storage loft is meant, and the tiles can only be purchased material, possibly from the Chinese.

342 The construction of the two entrance doors is shown in Figs. 72-74. It should be noted in this connection that the door, Fig. 73, of house No. 7 is made of wooden boards, swings in a depression in the threshold, and is placed at the main entrance, whereas Fig. 74 is on the /276/ /Figs. 72-74 appear here/ north side of the chief's house and is plaited out of split bamboo sticks.

[778] [789] [411] [283] [531] Above the main entrance door there always hangs one or several swords carved out of wood, which are supposed to prevent evil spirits from entering the house. They are tied fast with fiber cord and usually decorated with a simple black line-pattern (see the chapter, "Religion," Figs. 53 and 54).

/319 cont./

291 [286] [294] [386] [292] [439] [294] are about 37 centimeters wide, corresponding to the width of the weaving board. They are colored dark blue in the dye-trough found in every house (see the chapter, "Handicrafts"). The homemade, sturdy, and resistant material is often replaced, especially for the making of holiday attire, by dark-blue cotton cretonne, which is purchased from the Chinese traders, but does not have for long the durability of the home-produced hemp cloth. The sewing equipment, such as thread, needles, embroidery silk, red and other colored cretonne, always comes from the Chinese trader. In addition to the work [292] [556] [531] clothes, which are worn for years, every prosperous Meau has a holiday outfit, which, however, differs from this only in the elaborateness of the embroidery among the women and in the number of silver buttons among the men, as well as sometimes in the material. The clothing of children is exactly like that of the adults.

291 531 The women's clothing of the Meau (Ills. 60 and 61, as well as 69 and 70, and furthermore Colored Plate II)[1] consists of the blouse, skirt, apron, turban, and leggings. The blouse is made of dark-blue material (Colored Plate II, Nos. 4 and 6), has long narrow sleeves, and is open in front. The two parts are pulled over one another in front and are tied at the waist. The low neck, which permits the beginning of the breasts to be seen, is trimmed with strips of material of various colors. Similar strips of material border the back part of the blouse, which hangs down loosely. A slit separates it /320/ from the front part. The most striking feature of the blouse is the typical sailor collar (Ill. 66),[2] which has the shape of a rectangle. In the case of children and older women this collar is usually plain dark blue, like the blouse itself. Young girls and women, on the other hand, wear it with so many small cloth patches sewed on it that nothing is to be seen of the dark-blue background color (Colored Plate III, Nos. 1 and 3, also Colored Plate IV, No. 3).[3] Thus, on collar 1 of Colored Plate III red cretonne strips are sewed on, and these are embroidered with a central line of lilac silk. On the dark-blue stripe of uniform width thus produced, small white triangles are sewed. Collar pattern 1 of Colored Plate III is

1 [See cut 116, PP 448, 449, 512, 240 - ANALYST]
2 [" " " P 492 -]
3 [" " " PP 431, 563 -]

/320 cont./

291 especially artistic. On the dark-blue background there are
•531 yellow squares, and in them red squares set on the points are sewed. Similarly, all the other red parts of the pattern, as well as the narrow, white and colored stripes, are strips of material sewed on. Pattern 3 of Colored Plate IV is also produced in the same manner; only it should also be mentioned here that four lines in white silk, crossing one another, are embroidered on the black squares of cloth that are sewed on.

[868 This embroidery in stripes is extremely laborious work. As
[294 soon as the young girl has learned it from her mother, she starts on the embroidery of her future festive attire and often works on it for many years during all her free time. It must also be pointed out that the sailor collar is often worn reversed so that the beautiful embroidery is not visible. I noticed this among almost all the women of the Black Meau and trace it back to their thriftiness, which perhaps prompts them to protect the beautiful embroidery from the sun and rain.

184 The pleated skirt reaching only to the knees is very be-
291 coming to the women. It consists of a strip of material six
531 meters long, which is closely pleated and, by means of a binding holding the pleats together, to which narrow bands are fastened, is tied open in front around the middle. The skirt of the Black or Flowery Meau has three different longitudinal stripes (Ills. 58 and 61).[1] The upper one is plain blue, and the lower one is likewise dark blue, but with a strip of colorful cross-stitch embroidery sewed on (Colored Plate II, No. 5); the middle stripe is batik work (chapter, "Art," Figs. 8-13). The colorful strip of embroidery sewed on the rear edge of the skirt (Colored Plate III, Nos. 4 and 6) is provided according to the taste of the wearer, with the most varied /321/ cross-stitch patterns. One sees young girls embroidering on it
[294 whenever they have a minute of time (Ill. 87).[2]

[1] [See cat 116, PP 447 + 449- ANALYST]
[2] [" " " P 620 - "]

/321 cont./

291 The skirt of the "White" Meau shows the same form, but
184 is completely white. They also sometimes wear blouses made
[101] of white undyed material, which is probably why they are called "White Meau."

291 The third piece of clothing of the women, the dark-blue
•531 apron, is usually about 20 centimeters longer than the skirt or even reaches down to the ankles. It has the width of a woven strip and in addition is provided with richly embroidered bands. Each apron band consists of a part with colorful patches of cloth sewed on and a broad sash of red cretonne, which is wound twice around the waist and tied in the back (Ill. 58). Every apron-band pattern (Colored Plate III, No. 2, and Colored Plate IV, Nos. 1, 2, 4, 5, and 6) has a different name. For instance, the pattern in Colored Plate IV, No. 2 is called the "firefly," and No. 6 of Colored Plate IV is called the "snail pattern." Here the spirals are embroidered in yellow, blue, and green silk in small chain-stitches on red material. The first and third parts of the apron band in Colored Plate III, No. 2, consist of a blue background-material on which little white patches are sewed. On these in turn red and green triangles are embroidered in silk. The middle part is made in the same way, except that here a red background-material is used. This mixed technique of appliqué work and silk embroidery is also used in other apron-band patterns. The workday aprons usually have only plain blue or red bands.

854 The child-carriers customary among the Meau exhibit
482 the same form and execution (Colored Plate II, No. 11). Their use is apparent from Ill. 66.

291 The turban of the women (Colored Plate II, No. 1, and
531 Ills. 60 and 61) consists of two to six pieces of cloth, depending on the wealth and vanity of the wearer and whether or not
[550] it is a matter of festive attire. In any case, the most important
[292] piece of the turban is a dark-blue strip of cloth about three meters long, the ends of which are provided with cross-stitch embroidery (Colored Plate III, No. 5). It is wound around the head in such a way that the embroidered ends project to the left and right (Colored Plate II, No. 1). Over this first piece

/321 cont./

291 is wound a black and white checked turban-cloth, usually
●531 purchased. Then comes a similar, /322/ but usually larger-checked cloth, and then a fourth, which resembles the second one, and, finally, a black and white, small-checked band about 80 centimeters long is put crosswise over this whole structure of cloth and pinned fast. The turban tassel (Colored
[301] Plate II, No. 10) is then fastened over the forehead. It consists of a silver coin pierced four times, on which hang little chains of small, white and colored glass beads with red wool tassels at the end (Ill. 60). Instead of the checked crossband, a narrow, embroidered band is often placed over the turban.
[184] White and Black Meau wear the same type of turban. One very commonly, however, sees women and girls without a head covering, especially at work.

291 Whereas Savina (1) remarks that the women wear leggings
[184]

1. II, p. 211.

only on trips, among the Meau visited by us the leggings represent a regularly worn and important article of clothing. The workday legging (Colored Plate II, No. 7) consists of a dark-blue strip of cloth 60 centimeters long, which is put around the leg and is tied below the knee and above the ankle. It is not tight on the leg. The leggings of the festive attire
292 (Colored Plate II, No. 8) consist of a white strip of cloth six to seven meters long, which is wound around the leg from the bottom upward in narrow spirals and is tied on top with a narrow black band (Ill. 58). Depending on the length of the strip used, these leggings are sometimes rather bulky. The clothing of the women on festive days thus is distinguished from the everyday clothing only by the richness of the embroidery, the size of the turban, and the wound leggings.

/322 cont./

291 Moreover, I noticed on many occasions that women on a journey or engaged in heavy work in the fields wear long dark-blue trousers and the apron in front over them, instead of the wide, decorated pleated skirt.

The men's clothing of the Meau (Ill. 79,[1] also Colored Plate II, Nos. 3, 9, 12) consists of the jacket and trousers. The jacket of the men is collarless and closes on the left side (Colored Plate II, No. 9). The fastening attached at the [301] neck and under the left arm consists of a pewter or silver button and a small loop of red string. The red lacing at the side, /Colored Plate III appears here on an unnumbered page/ /323/ [531] (Colored Plate II, No. 12) to which several handsomely chased silver buttons are attached, serves only for decoration. This ornament is lacking on the workday jacket. The wide, straight sleeves are provided with a more or less wide cuff for the purpose of lengthening them if the need arises. The jacket hangs straight and open, but does not reach the navel, so that a strip of skin as wide as a hand is visible between the jacket and trousers (Ill. 107).[2]

The trousers, likewise dark blue (Colored Plate II, No. 3), fit tightly around the middle of the body and then hang down long to the ankles. The very baggy seat is sewed in separately [294] (Ill. 81).[3] In part to keep the trousers in place and in part for [531] decoration, a sash 250 centimeters long and usually made of [439] purchased red cretonne is wound around the middle of the body and tied at the side, producing a handsome impression.

The men, too, wear the turban. They use the long dark-[531] blue turban-cloth with embroidered ends that was described as the first cloth of the women's turban (Colored Plate III, No. 5). Only it is worn in a different way, and, to be sure, wrapped around the head more on the side in a twisted fashion (Ill. 77),[4] and not wound high, as is customary among the women. In-[177] stead of the turban, older men also wear small black Chinese 292 caps (Ills. 55 and 56).[5] On festive days, one also sees turbans made of purchased cretonne or silk.

1 [see cat 116, p 576 - ANALYST]
2 [" " " p 706 - "]
3 [" " " p 596 - "]
4 [" " " p 575 - "]
5 [see cat 116, p 367 - ANALYST]

39: Bernatzik--437 E-5 (1936-1937) 1947 AO1 Thailand

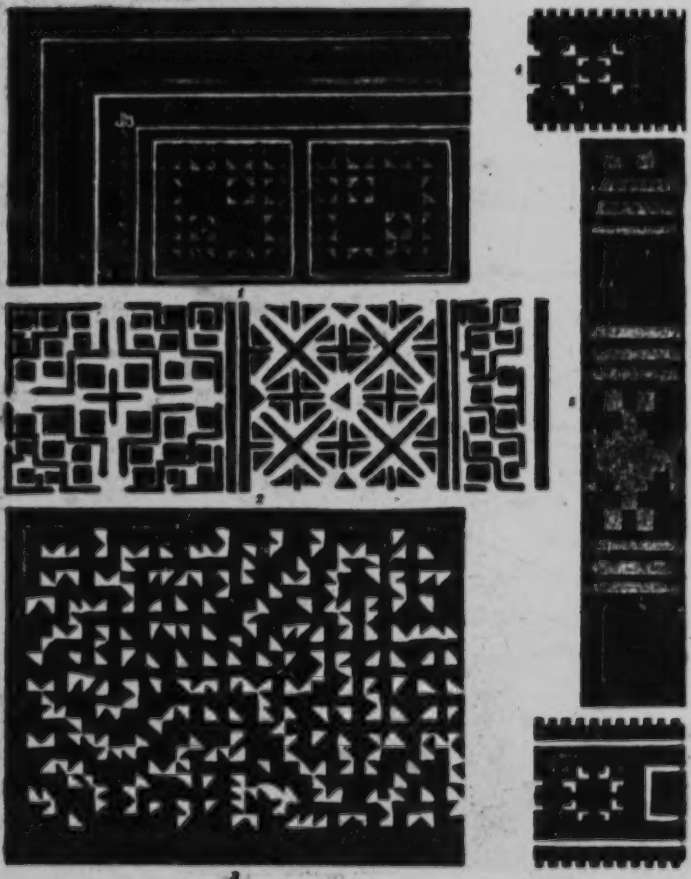
/Between pp. 322 and 323/ Miao AE5

Colored Plate III

Clothing of the Meau

(Description, Vol. II, pp. 433-436)

291
531



1 and 3. Women's collars with embroidery in appliqué technique (1 = about 1/3 nat. size; 3 = 9/20 nat. size). 2. Apron-band pattern, technique as on the women's collars (11/20 nat. size). 4 and 6. Cross-stitch pattern on the edges of the women's skirt (4 = 1/2 nat. size; 6 = 6/10 nat. size). 5. Cross-stitch pattern of the blue turban-cloth (nat. size).

/324 cont./

291 the women and the size and shape of the collar vary according
[184] to age and social position. He further maintains that some-
[554] times, too, the clothing of the men is decorated with em-
[531] broidery and colorful lacing, like that of the women. /Figs. 209-210 appear here./

302 Tattooing, like body painting, is unknown among the Meau.
[304] The headdress of the girls and women among the Meau is completely uniform. The long straight hair is combed upward in the back and twisted into a knot above the forehead (Ill. 87).[2] Since it is regarded as especially beautiful to have as large a hair knot as possible false hair is often twisted into the knot (Ill. 59).[2] Young girls like to wear a wooden comb stuck
[301] in the hair knot (Fig. 209). To comb the hair, women as well
[412] as men use combs with an edge and central piece of wood and teeth of finely split little sheets of bamboo.

I could nowhere find among the Meau visited by me the women's custom of shaving the head as Lajonquière (3) describes

3. II, p. 309.

[756] it. A single exception was the female shaman of a village. This woman wore her hair completely shaved under her turban.

[177] /325/ The headdress of the men is uniform everywhere. In Chinese fashion, they wear their heads shaved for a round spot about six centimeters in size at the back of the head (Ill. 80).[3] The remaining hair is long and is either braided into a tight queue, tied up in a knot, or worn loose (Ills. 52 and 54).[4]

301 Compared with the other Chinese mountain tribes, such
[171] as the Akha, Lahu, Lisu, etc., the Meau wear few ornaments. Nevertheless, the solid silver rings, which are worn around the neck, arms, fingers, and feet, stand out in rich contrast from the dark-blue fabric of their clothing and the colorful embroideries. Quite generally, open, solid silver hoops are worn around the neck (Figs. 211 and 212), which vary in size, weight, and execution, depending on whether they are intended for children, women, or men. Sometimes several neck hoops

[1] [See cat 116, p 620 - ANALYST]
[2] [" " p 448 - "]
[3] [" " p 595 - "]
[4] [See cat 116, pp 365-366 - ANALYST]

/325 cont./

301 are worn over one another (Ills. 52-54).[1] The most common are simple round hoops which are worn open at the neck or are provided with a fastener of silver rings (Fig. 213). Instead of the small silver rings, a silver clasp may also be used to close the hoop, as, for example, in the case of the large neck ring of the shaman, which is illustrated in Fig. 212. Some- [789] times small charms, powder sewed into black cloth and the like, are attached to the neck hoop for protection against evil spirits (Fig. 211). The two bent ends of the neck hoop are [531] usually provided with incised designs (Figs. 214-216). In [412]

209 210

Figs. 209-210. Combs of the Meau.

Fig. 209. Wooden comb to stick in the hair, about 1/2 nat. size. Fig. 210. Bamboo comb for dressing the hair, about 1/3 nat. size.

addition to these typical solid silver hoops, such neck rings made of iron or copper, or of silver twisted with copper, are also worn (Fig. 217). All of the neck hoops are made by the Meau themselves and are also worn on workdays.

[325] The material for the making of silver ornaments is ob- [177] tained by melting down the old Indochinese piaster pieces or Chinese silver coins. For a heavy men's hoop nine pieces of mon (which are old Indochinese silver coins) are required.

The earrings of the girls and women -- I did not see any on men -- are likewise made of solid silver. The most common form is provided with an arrow wound with fine silver wire (Fig. 218 and Ill. 60).[2] /326/ I have also often come across the large silver ear-pendants in the shape of reversed question marks, which Lajonquière (1) mentions, among the

1. II, p. 309.

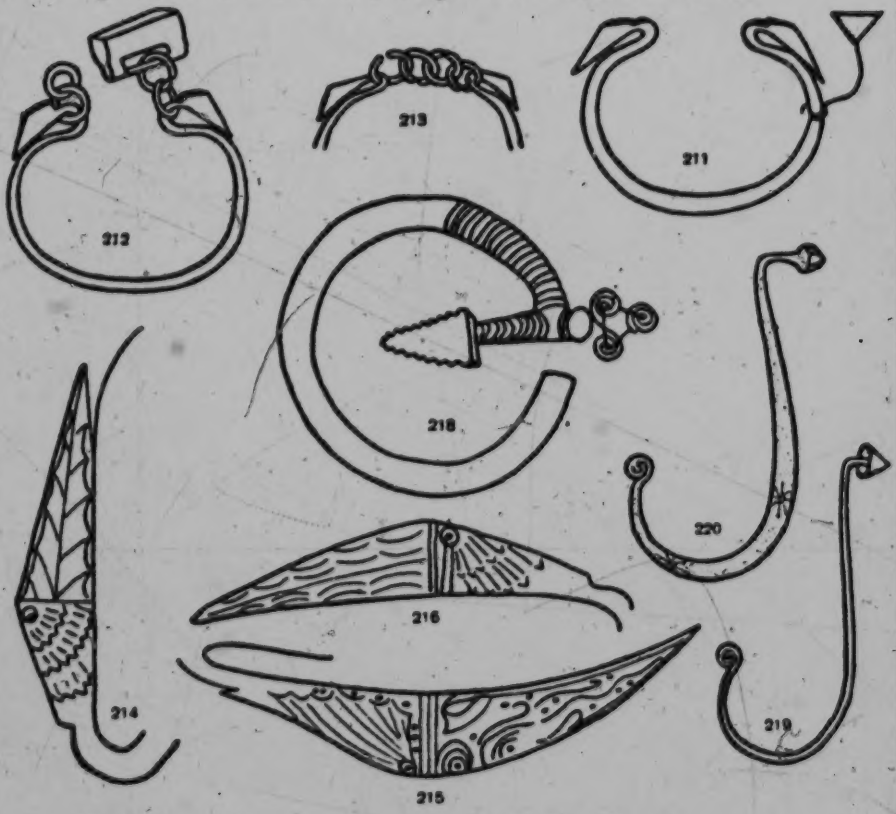
[1] [see cat 116, pp 365-366 - ANALYST]
[2] [" " " p 448- "]

39: Bernatzik--442 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

Figs. 211-216, 218-220. Ornaments of the Meau.

301
531

Figs. 211-212. Neck hoops, about 1/4 nat. size: Fig. 211, solid silver with a charm; Fig. 212, with a clasp. Fig. 213, ring fastener of a neck hoop; Figs. 214-216 bent ends with



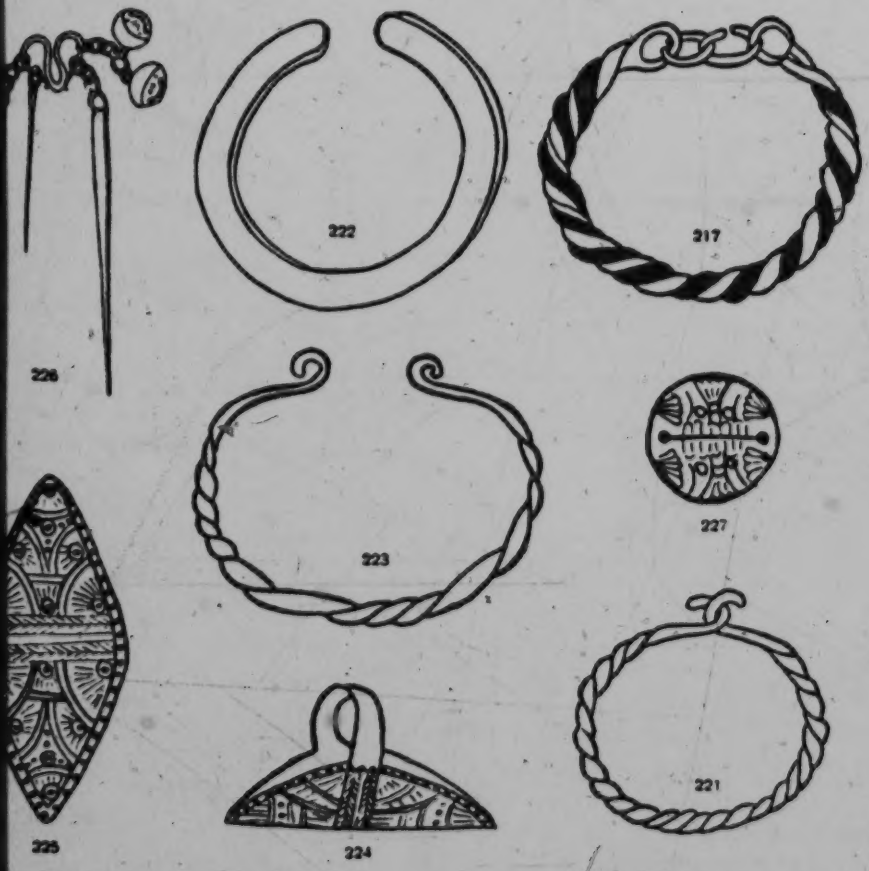
incised design, 4/3 nat. size. Figs. 218-220. Ear ornaments of the girls and women: Figs. 218, silver earring, 5/4 nat. size; Figs. 219-220, silver ear-pendants, 1/4 nat. size.

39: Bernatzik--443 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

Figs. 217, 221-227. Ornaments of the Meau.

301
531

Fig. 217. Neck hoop, silver twisted with copper, about 1/3 nat. size. Figs. 221-223. Ankle rings: Fig. 221, made of twisted copper,



1/3 nat. size; Fig. 222, copper, 1/2 nat. size; Fig. 223, made of twisted iron, 1/2 nat. size. Fig. 224. Silver finger-ring with a lavishly incised design, nat. size. Fig. 225. The same viewed from above, 4/3 nat. size. Fig. 226. Silver scratching-pin, 1/2 nat. size. Fig. 227. Small silver bell with incised design, 4/3 nat. size.

[534]

/404 cont./

286 spinning is finished, they bleach the thread with lime and
[184] stretch it for weaving on primitive frames that are quite similar
[171] to those of the Thai and Chinese. It is believed that these frames are of Chinese origin. They make a coarse, wrinkled, and strong cloth, which they make soft and shiny by means of polished roller-stones."

[114] I must indeed oppose Savina's opinion that the looms of
171 the Meau are similar to those of the Chinese or of the other
[177] mountain peoples mentioned by him or are even of Chinese origin. At any rate, this is not true for the Meau in northern Thailand!

386 The strips of fabric produced on the looms are sewed to-
[294] gether by the Meau to make their clothing, after which the dyeing process or the art of batik work (already mentioned by
249 Yü Chuluan) commences. The dyestuff is obtained from a
386 leafy plant more than a meter high, not, however, indigo, that thrives near water in moist, swampy soil. The Meau plant the shoots in the same manner as they plant sugar cane. Since the plant is a perennial, it can be harvested year after year. The
386 cut, green plant is put in water for two nights and one day, then the plant parts are removed, slaked lime is added to the solution remaining, and it is stirred vigorously. Now four handfuls of this solution mixed with lime is added to a large trough of water, whereupon the dyeing can begin. This process is simple. The material is dipped into the water and carefully soaked completely. Then it is allowed to dry, is checked to see whether the desired blue shade /405/ has been obtained, and the process is repeated until the color is satisfactory.

386 Much more art and skill is required to provide the
531 material with batik patterns. For this a design in wax is put
[413] on the still undyed material by the women with a special instrument consisting of a wooden handle and a three-edged brass pen (Figs. 354 and 355), from the crevices of which the applied wax flows, and, to be sure, in such a way that the negative /Figs. 354-355 appear here/ of the pattern desired is drawn on with the wax. In doing this, the woman holds the

/405 cont./

386 batik pen exactly opposite the way that we hold our pens (Ill.
●531 86).[1] She begins at the edges of the piece of material to draw the border, then the middle lines follow, and finally the areas between the border and the middle lines are filled in. After the wax drawing is completed, the dipping of the piece of material into the dyeing trough is begun and continued until the areas left free of wax are dyed dark blue. Now the cloth is boiled in water, which removes the wax, and the places previously covered with it, which of course were not dyed, now appear white or light blue.—Fabrics are produced for the purpose of making clothing; carrying [415] bags made of cloth are rather rare among the Meau since plaited baskets primarily serve for this.

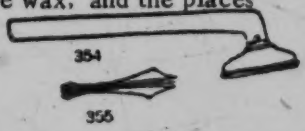


Fig. 354. Batik instrument of the Meau, 1/4 nat. size.

Fig. 355. Tripartite Batik Pen, viewed from below, 1/2 nat. size.

[413]

281 The dressing of leather is unknown to the Meau, although [513] hides scraped clean on the inside and dried in the sun are [411] sometimes used as sleeping mats or to cover wooden sheaths for [262] knives and cut into strips for straps. The hair is always left on the skin. Since, however, hides are preferably eaten, indeed as special delicacies, after suitable preparation (see the chapter, Food and Stimulants," the section, "Food"), such "skins" are very rarely seen in the houses of the Meau.

322 On the other hand, the Meau are masters at woodworking, 412 although they have relatively few and only simple tools at their [177] disposal. The use of wood saws is unknown to the Meau who are not extensively Sinicized; only the ax /406/ (see the chapter, "Means of Subsistence," Fig. 273), chisel (Figs. 356 and 357), and wooden and iron wedges are available to them. Two kinds of iron chisels are used: a flat chisel (Fig. 357), and a hollow chisel (Fig. 356). For drilling holes, iron awls (Fig. 358) or very ingenious drills (Ill. 83[2] and Fig. 361) are used. For

[1] [see cat 116, p620 - ANALYST]
[2] [" " " p597 - "]

/409 cont./

325 put into the mold. The crucible remains open, and a piece of
[237] stag's horn is placed over the opening; it burns and, according to the Meau, is supposed to make the molten metal white and homogeneous. The crucible thus filled is now solidly encased in charcoal, and the bellows are set in motion. Soon the metal begins to melt. Some tobacco is sprinkled over the molten silver in order to prevent oxidation. The film of tobacco and ashes which forms on the silver is blown away with a small tube, and the molten, pure silver is poured into a bar-shaped mold. Before further use the silver bar thus produced is heated slightly and then shaped with a hammer. The
[824] finished products are ground with stones and finally boiled and polished with the juice of lemons or other wild, acid plants.
[413] In certain instances, ornaments are cut out, and, to be sure,
[171] for this the chisel is used, whereas files are unknown. Strangely enough, the Meau in Thailand in contrast to the other mountain peoples of Farther India, are not familiar with any chased work.

/410/ Copper and br[redacted] usually from broken vessels that
[177] came from China, undergo a process similar to that used for
[439] silver. Both metals are procured directly or indirectly from China, as is lead, which is traded in slabs five centimeters thick and ten centimeters wide.

The iron purchased as bar-iron is used for the manufacture of weapons, knives, tools, and the springs for the gunlocks. For this purpose, the iron is hardened by hammers. Wire-
[414] drawing is unknown, and the Meau do not produce any nails or screws. Buttons, ornaments, and decorations on knives and
[531] guns are made out of silver, the magic rings (see the chapter,
[301] "Religion and Magic," the section, 'Magic, Soothsaying, Interpretation of Omens") out of copper, and finally the metal parts of mouth organs out of brass, whereas lead is used exclusively for the manufacture of bullets. The Meau do not make metal alloys from the metals used by them, and even
[323] clay forms for casting are unknown, since pottery is unknown.

Miao AE5

/410 cont./

321 Among other materials used for handicrafts bone and ivory must also be mentioned. Knives (see the chapter, "House Furnishings, Household and Kitchen Utensils," Fig. 165) and knife handles, are made out of them, and they are also used in crossbows. The chopsticks of the well-to-do are usually made of ivory.

[412] [556]

289 Finally, the making of paper is still to be mentioned. Young green bamboo is chopped up, after the outer covering and the pith are removed, into pieces about 15 centimeters long and five centimeters wide. A quantity of wood ashes equal to a fifth of the amount of bamboo /Fig. 373 appears here/ is added and, with the addition of water, is cooked for about twelve hours, during which the water that evaporates is replaced as needed. At the end of this period the bamboo mixture is soft. Then the substance is pounded in order to crush the wood fibers (Ill. 84).1 At the same time any large or hard particles of wood remaining are carefully removed, and the mass of fibers is further cooked in the same lye solution after liana bark pulverized between stones /411/ has been added. After the substance has reached the proper consistency, it is spread as evenly as possible (Ill. 85)1 on cotton cloth, which is stretched between wooden frames (Fig. 373), and dried in the sun. With a special bone knife (see the chapter, "House Furnishings, Household and Kitchen Utensils," Fig. 165) the dried and therefore finished paper is carefully lifted off. As was described, it is punched by means of special punches before its use in sacral performances (see the chapter, "Religion and Magic").

[413]

[531]

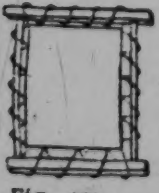


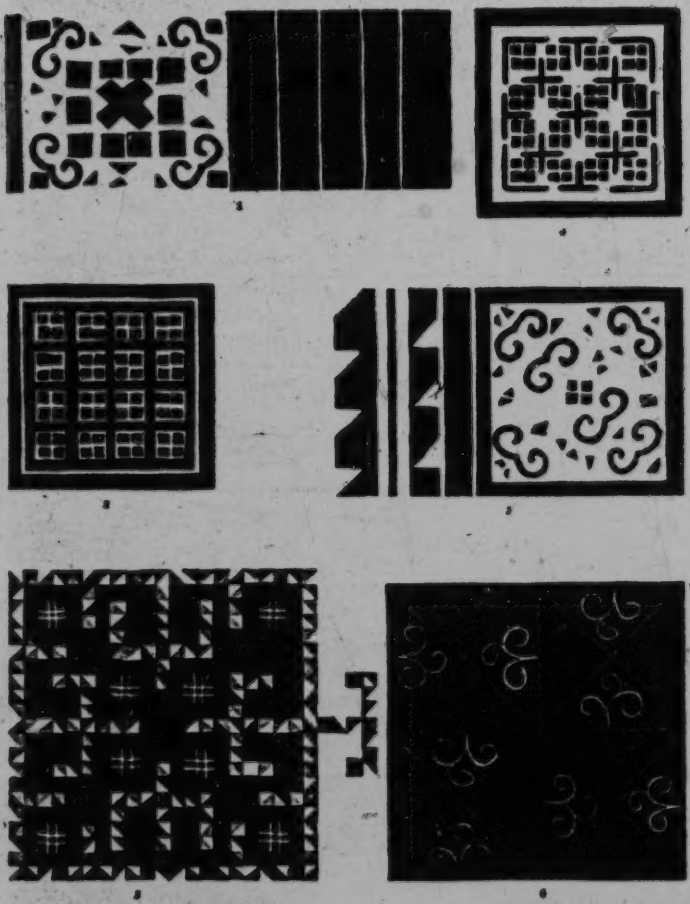
Fig. 373
Wooden Frame for Paper-making among the Meau, 1/60 nat. size.

1 [see cat. 116, p598- ANALYST]

39: Bernatzik--563 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Between pp. 418 and 419/

291
531

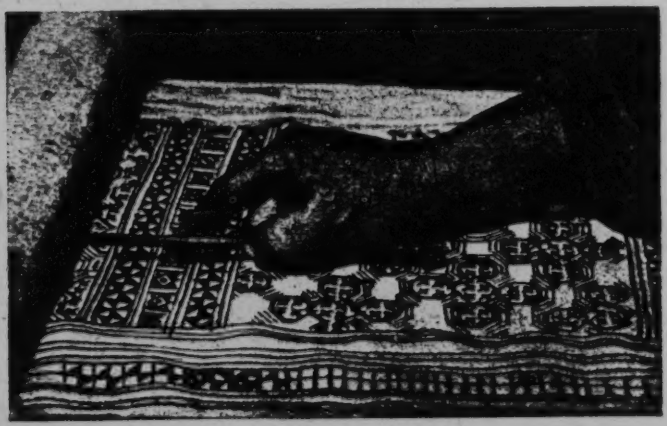


Colored Plate IV.
Clothing of the Meau
(Description, Vol. II, pp. 432-434).
1, 2, 4, 5, 6 = Apron-band patterns (1 = 11/15 nat. size, 2 = 4/5 nat. size, 4 = 5/6 nat. size, 5 = 5/6 nat. size, 6 = 7/8 nat. size). 3. Appliquéd embroidery on the collar of a woman s blouse (8/20 nat. size).

39: Bernatzik--620 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p.458/

386
531



Ill. 86. Making batik work from hemp material among the Meau. The wax drawing is applied with a brass pen. [413]

291
294
302
516

Ill. 87. Girl of the "Flowery" Meau sewing a new pleated skirt.

AKha AO4
Miao AE5

/475 cont./

A 576 [648] [609] The Akha, too, treat women and children well, but are not nearly as polite as the Meau, are more robust in every respect, and believe less in the authority of the Whites, whom they approach with confidence. In any case, among the Akha nothing is to be seen of any overly great politeness toward strangers or one another, though they greet one another with the customary "where are you going" or "where do you come from." A [554] Among the Akha, as among the Meau, the younger ones must wait until they are addressed by the older ones. The Akha, however, are not familiar with any gesture of greeting. For M [177] [576] them the handshaking, folding of hands, or placing them on the chest, as is customary among the valley dwellers, is as unknown as the greeting gestures of the Meau, which are probably influenced by the Chinese.

If the Akha combine a visit with a request, they observe the same custom as the Meau do and casually mention the reason for their coming only in connection with the departure, likewise announced several times. A 192 576 As "please," the Akha use the word etšĭbĭlă̆; as "thank you," mŭhnā̆. I could not find expressions for disdain, veneration, esteem, and astonishment. Expressions of fear and horror are tšŏ gŭ yō̆ or only a drawn-out ī; the expression for hatred is mă̄ hŏ̄ nŏn yă̄. As affirmation, they utter a drawn-out ō̄; as negation, măī; mădyă̄ is said with the meaning of "there is none."

A M 531 [577] In representational artistic talent, the Akha women, like those of the Meau, are far superior to the men. To be sure, the men of both peoples hardly have any opportunity for /476/ pictorial representation, which, in connection with the production of the richly ornamented clothing, is one of the virtues of a good housewife (see the chapter, "Men's Work and Women's Work"). A 152 126 Even in connection with these representations, however, the greediness of the Akha became apparent. Not only did they demand exorbitant prices for everything that I wanted to acquire and, if I was unwilling to agree to it, disappear at once with their articles, never to appear again, but the Akha were also the only people to whom I had to give a special payment for every object that my wife wanted to sketch. It was

39: Bernatzik--726 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/VII cont./

231 492 Ill. 81. Saddling a pack ox. The Meau breed small, reddish-brown, humped cattle which are good pack animals. Saddles of wood with thick straw or cotton underlayers are used.

/VIII/

Ills. 82-90. Handicrafts.

325 Ill. 82. A smith in his workshop. With the help of a bellows, which he is operating with his left hand, he is just about to melt silver in a stone crucible over a charcoal fire. In the right foreground, the mold is ready. It consists of a cotton-covered wooden frame in the shape of the silver bars desired, and floats in a gourd shell filled with water. Note the tools, all of which have been made by the smith himself.

[415]

322 412 Ill. 83. Drill for working wood. By inserting iron drills of different sizes, various holes are made. The work of the hands is aided by the feet.

289 Ill. 84. Making paper for sacral purposes. Bamboo shavings are boiled with wood ashes and then crushed with a wooden club. Larger pieces of wood are removed.

Ill. 85. After the addition of a neutralizing agent, the wood pulp, finally predominantly homogeneous, is poured on cotton cloth and dried in the sun. The finished sheets of paper are carefully removed with a bone knife.

386 531 Ill. 86. Batik work on hemp cloth. With a brass pen, which is lying under the wrist, the pattern is applied in wax. The cloth is then dipped several times in blue dye and dried in the sun. This is repeated until the desired indigo-blue color is achieved. Then the wax is boiled off. The places previously covered with wax now stand out clearly from the dark-blue background.

294 Ill. 87. Girl sewing a new pleated skirt. The Meau girls are excellent and industrious seamstresses. It is particularly difficult to work on the harsh hemp fabric.